

---

Electronic Thesis and Dissertation Repository

---

2-20-2019 11:00 AM

## The Lieder of Joseph Marx and the Italienisches Liederbuch

Caleb Mora

*The University of Western Ontario*

Supervisor

Nolan, Catherine

*The University of Western Ontario* Co-Supervisor

Hess, John

*The University of Western Ontario*

Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of Musical Arts

© Caleb Mora 2019

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Mora, Caleb, "The Lieder of Joseph Marx and the Italienisches Liederbuch" (2019). *Electronic Thesis and Dissertation Repository*. 6033.

<https://ir.lib.uwo.ca/etd/6033>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact [wlsadmin@uwo.ca](mailto:wlsadmin@uwo.ca).

## **Abstract**

Austrian composer, Joseph Marx (1882-1964) is a significant figure in German Lieder in the first quarter of the twentieth century. Despite his contribution to the genre with 158 songs, the music of Marx remains largely unexplored in scholarly writings as well as concert programming.

The early twentieth century was a complex political, social, and musical climate that introduced multiple opposing views on musical composition. Despite being a contemporary to Arnold Schoenberg, Edgard Varèse, and Henry Cowell, Marx's harmonic language remained within the bounds of tonality and never made use of the twelve-tone, atonal, or progressive elements used by the avant-garde. His music develops a unique and complex harmonic language that builds upon traditional harmony.

One of Marx's largest sets of songs is his *Italienisches Liederbuch*. This monograph explores the complete set of seventeen songs as well as the poet, Paul Heyse (1830-1914) who was an important mediator of Italian poetry in Germany. Poetry analysis, text setting, harmonic language, form, and musical style are all elements that are explored as a song guide for singers and pianists interested in performing the work. The biography of the composer and poet as well as the detailed analysis of his complete *Italienisches Liederbuch* will serve as an indispensable resource for singers and pianists interested in learning the music of Joseph Marx.

## **Keywords**

Joseph Marx, *Italienisches Liederbuch*, Paul Heyse, German Lieder, Song Guide, Italian Poetry

## Acknowledgments

I have had immense support from many students and faculty at the Don Wright Faculty of Music during the research and writing of this monograph. I would like to express my sincerest thanks to my advisors, Dr. Catherine Nolan and Dr. John Hess, for their diligent and patient work in the writing process. They have both given me invaluable feedback on structure, content, and writing style, and have been tremendously gracious and hard-working. Additionally, I would like to express my deep gratitude to Dr. John Hess as my collaborative piano teacher and mentor, and for introducing me to the music of Joseph Marx. He cultivated in me a love for German Lieder and provided me with many opportunities to explore the music of many composers. I would also like to thank my second reader, Dr. Todd Wieczorek for his expertise as a vocal professor. Finally, I would like to thank the wonderful singers Bethany Hynes, Jennifer Cyr, and Amanda Weatherall for their work on the songs of Joseph Marx. With their gracious support, we were able to present a complete performance of Marx's *Italienisches Liederbuch* in concert as part of a lecture recital.<sup>1</sup>

---

<sup>1</sup> See Appendix 4.

## Table of Contents

Abstract .....	i
Acknowledgments .....	ii
Table of Contents .....	iii
List of Figures .....	iv
List of Appendices .....	vi
Preface.....	vii
Chapter 1: Life and Works of Joseph Marx .....	1
Biography.....	1
The Lieder of Marx .....	8
Musical Style .....	10
Chapter 2: Paul Heyse and the <i>Italienisches Liederbuch</i> .....	17
Chapter 3: <i>Italienisches Liederbuch</i> Song Guide .....	27
“Liebe” .....	28
“Ständchen” .....	33
“Der Dichter” .....	36
“Am Brunnen” .....	39
“Die Liebste Spricht” .....	42
“Abends” .....	45
“Die Lilie” .....	47
“Wofür” .....	50
“Sendung” .....	53
“Es zürnt das Meer” .....	56
“Die Begegnung” .....	58
“Die tote Braut” .....	60
“Wie reizend bist du” .....	65
“Am Fenster” .....	67
“Die Verlassene” .....	70
“Nimm dir ein schönes Weib” .....	73
“Venetianisches Wiegenlied” .....	75
Chapter 4: Conclusion.....	80
Bibliography .....	82
Appendices.....	86
Curriculum Vitae .....	90



## List of Figures

### Chapter One

Figure 1.1, “Japanisches Regenlied” mm.13-16, Joseph Marx .....	13
Figure 1.2, “Nocturne” mm.1-2, Joseph Marx .....	15

### Chapter Two

Figure 2.1, “Mein Liebster hat zu Tische mich geladen” mm. 1-6, Hugo Wolf .....	25
Figure 2.2, “Die Liebste spricht” mm.1-4, Joseph Marx .....	25

### Chapter Three

Figure 3.1, “Liebe” mm.1-14, Joseph Marx .....	29
Figure 3.2, “Liebe” mm. 33-38, Joseph Marx .....	31
Figure 3.3, “Ständchen” mm. 1-6, Joseph Marx .....	34
Figure 3.4, “Ständchen” mm. 16-20, Joseph Marx .....	35
Figure 3.5, “Der Dichter” mm. 1-6, Joseph Marx .....	37
Figure 3.6, “Der Dichter” mm. 9-11, Joseph Marx .....	38
Figure 3.7, “Am Brunnen” mm. 4-6, Joseph Marx .....	40
Figure 3.8, “Am Brunnen” mm. 10-13, Joseph Marx .....	41
Figure 3.9, “Die Liebste spricht” mm. 1-2, Joseph Marx .....	43
Figure 3.10, “Die Liebste spricht” mm. 5-8, Joseph Marx .....	44
Figure 3.11, “Abends” mm. 1-4, Joseph Marx .....	46
Figure 3.12, “Abends” mm. 11-12, Joseph Marx .....	47
Figure 3.13, “Die Lilie” mm. 3-8, Joseph Marx .....	49
Figure 3.14, “Wofür” mm. 1-8, Joseph Marx .....	51
Figure 3.15, “Wofür” mm. 28-32, Joseph Marx .....	53
Figure 3.16, “Sendung” mm. 1-7, Joseph Marx .....	54
Figure 3.17, “Sendung” mm. 16-19, Joseph Marx .....	55
Figure 3.18, “Es zürnt das Meer” mm. 1-8, Joseph Marx .....	57
Figure 3.19, “Die Begegnung” mm. 13-15, Joseph Marx .....	59
Figure 3.20, “Die Begegnung” mm. 19-21, Joseph Marx .....	60

Figure 3.21, “Die tote Braut” mm. 1-3, Joseph Marx .....	62
Figure 3.22, “Die tote Braut” mm. 12-16, Joseph Marx .....	63
Figure 3.23, “Die tote Braut” mm. 26-27, Joseph Marx .....	64
Figure 3.24, “Wie reizend bist du” mm. 20-26, Joseph Marx .....	67
Figure 3.25, “Am Fenster” mm. 1-4, Joseph Marx .....	68
Figure 3.26, “Am Fenster” mm. 18-24, Joseph Marx .....	70
Figure 3.27, “Die Verlassene” mm. 1-5, Joseph Marx .....	71
Figure 3.28, “Die Verlassene” mm. 20-24, Joseph Marx .....	72
Figure 3.29, “Nimm dir ein schönes Weib” mm. 7-12, Joseph Marx .....	75
Figure 3.30, “Venetianisches Wiegenlied” mm. 1-3, Joseph Marx .....	76
Figure 3.31, “Venetianisches Wiegenlied” mm. 16-20, Joseph Marx .....	77
Figure 3.32, “Venetianisches Wiegenlied” mm. 36-38, Joseph Marx .....	78

#### **Chapter Four**

Figure 4.1, “Die Verlassene” mm. 1-5, Joseph Marx .....	82
Figure 4.2, “Ständchen” mm. 21-24, Joseph Marx .....	83

## **List of Appendices**

Appendix 1: Recital Program April 2015 .....	86
Appendix 2: Recital Program March 2016 .....	87
Appendix 3: Recital Program March 2017 .....	88
Appendix 4: Recital Program April 2018 .....	89

## Preface

I first became acquainted with the music of Joseph Marx from a set of his songs performed in recital by Tora Klassen and Samantha Lee in 2014. Among the various selections of songs that were performed was one of his most famous songs, “Nocturne.” I was immediately intrigued by his rich harmonic style and Dr. John Hess encouraged me to explore more of Marx’s music in my work as a collaborative pianist. In the performance events of my DMA, I endeavored to perform Marx’s music as well as music of his contemporaries.<sup>2</sup> In addition, I had the opportunity to better acquaint myself with German Lieder of the time by serving as a teacher’s assistant for Professor John Hess’s DMA German Lieder course. I also had the privilege of studying the German language at the Goethe-Institut in Toronto in June and August of 2017.

I decided to make German Lieder, and specifically the songs of Joseph Marx, my focus of study within the doctorate program. Since the music of Marx bears little representation in scholarly writing and song recital programming, I wanted to explore Joseph Marx as an important composer of German Lieder in the twentieth century. In this monograph, I focus on one of Marx’s larger sets of songs, the *Italienisches Liederbuch*. I decided to prepare this monograph as a resource for singers and pianists to better perform and understand the music of Joseph Marx. His *Italienisches Liederbuch* displays the wide variety of his musical style and serves as an excellent example of his compositional output of song.

---

<sup>2</sup> See Appendices 1 through 4.

## Chapter 1: Life and Works of Joseph Marx

Joseph Marx (1882-1964) is a significant composer of German Lieder from the beginning of the twentieth century. Despite his contribution of 158 songs for voice and piano, Marx's music remains largely absent in concert programming, and scholarly explorations of his life and music are minimal. This monograph serves to provide a comprehensive biography and examination of his musical style. In addition, a complete analysis of one of his largest sets of songs, the *Italienisches Liederbuch*, provides both singers and pianists a valuable resource for performing Marx's music and understanding his expressive musical writing. The author of the poetry set by Marx in the *Italienisches Liederbuch*, Paul Heyse (1830-1914), is also studied as an important contributor to nineteenth-century German literature. As a significant composer of song, Joseph Marx deserves scholarly research and his music deserves to be performed.

### Biography

Joseph Marx was born on May 11, 1882, in Graz, Austria. He developed an early interest in music, first studying with his mother. Later, he studied with Professor Johann Buwa who also taught Hugo Wolf. In Marx's school years he taught himself to play the cello and made string quartet arrangements of many opera and piano compositions.<sup>3</sup> However, Joseph's love for music came at the expense of his other studies. His parents forbade him to practice any music at all. He practiced anyways, neglecting his studies,

---

<sup>3</sup> Joseph Meyers, "The Songs of Joseph Marx" (DMA Thesis, University of Missouri at Kansas City, 1972), 1.

causing him to fail a grade. As a result, he was withdrawn from school. He then apprenticed himself as a watchmaker, but since the trade did not hold any interest for him, he returned to school and graduated.<sup>4</sup> After graduating, his father urged him to study law. Marx entered the University of Graz initially to study philosophy and art history, but his main interest was music as he later made it a focus of study. Conflict with his parents resulted in leaving home. At the age of eighteen, Marx joined an artistic circle called the *Grazer Künstlerbund*—painters, poets, writers, and sculptors who met to exchange ideas on artistic and intellectual matters.<sup>5</sup> Marx's school years developed many facets of his intellect. Erik Werba comments upon Marx's university studies and their influence on his choice of career:

At the university Marx studied philosophy and art history and soon his special fields of interest emerged: theory of cognition, psychology and aesthetics. Here one finds mirrored all three of his professions: the composer, the pedagogue, and the critic.<sup>6</sup>

Marx's intellectual depth can be observed in the sheer volume of his scholarly writings which encompass both music and art history. He completed his doctoral dissertation at the University of Graz at the age of twenty-seven in 1909. The doctoral dissertation exploring the function of intervals, melody and harmony, was titled “Über die Funktion von Intervall, Harmonie und Melodie beim Erfassen von Tonkomplexen.” He subsequently wrote a number of treatises, of which “Welche Gesetzmässigkeiten begreift die Musiktheorie unter Tonalität?” received the Wartinger Prize from the University of Graz. In the field of art history, Marx wrote three more treatises: “Über die

---

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., 2.

<sup>6</sup> Erik Werba, “Joseph Marx, eine Studie” (Wien: Verlag der Oesterreichischen Musikzeitschrift, 1964).

Darstellung des Suendenfalls in der Italianischen-Renaissance,” “Über den Rhythmus in der bildenden Kunst,” and “Über den Ausdruck im Figurenbild und in der Landschaft.”<sup>7</sup>

In 1910 Anna Hansa, a well-known singer in Graz, sang two concerts that included his songs; the first was an evening of Debussy and Marx, and the second featured a program devoted entirely to Marx’s music with himself as the pianist. The concerts were an enormous success with both the public and newspaper critics, and when word spread of another concert by the young composer, the largest concert hall in Graz was sold out. Julius Schuch wrote of the evening’s success in the *Grazer Tagespost*:

All in all, Marx is a man of most excellent ability who has quietly developed into a master. If his idiom is to be compared to famous composers, I would like to name Max Reger and Hugo Wolf. In his daring (yet always logical) harmonies he is near to Reger; in his uniform shaping of the melodic line he is near to Wolf, without seeming to be an imitator of either... Watch this man!<sup>8</sup>

Schuberthaus Publishers of Vienna immediately purchased the publishing rights to all of the songs presented in these recitals and published a collection of twenty-two songs later in 1910. As these songs gained popularity, professional singers such as Leo Slezak, Elisabeth Schumann, Else Schuerhoff, Karl Schmitt-Walter, Hilde Konetzni, and Hans Duhan began to perform them regularly on their recitals.<sup>9</sup> In the coming year, Marx’s Lieder began to appear on programs alongside music of his contemporaries including Gustav Mahler, Alexander Zemlinsky, Arnold Schoenberg, and Max Reger. This pattern of success continued throughout Marx’s career in Austria.<sup>10</sup>

---

<sup>7</sup> Meyers, “The Songs of Joseph Marx,” 3.

<sup>8</sup> Ibid., 3-4.

<sup>9</sup> Ibid., 4.

<sup>10</sup> David Brian Ray, “Allusions and influences in Joseph Marx’s *Sech’s Klavierstücke*” (DMA Thesis, University of Memphis, 2010), 11.

Marx composed choral and chamber works between 1910 and 1914. He composed about ten choral works, the largest in scale being the 1911 *Herbstchor an Pan* for mixed choir, boys' choir, organ, and orchestra.<sup>11</sup> Marx also composed eight chamber works with piano including a suite for cello and piano and two sonatas for violin and piano. In 1911, Marx also wrote three works for piano quartet: *Klavierquartett in Form einer Rhapsody*, *Scherzo in D minor*, and *Ballade in A minor*. It is notable that Marx's choice of titles for these works is based upon firmly-established genres, two of which he used in his *Sechs Klavierstücke* in 1916.<sup>12</sup>

Marx became an influential figure in Vienna's musical life. With the rapid rise of his reputation, he moved to the city from Graz in 1914 to accept a teaching position at the Vienna Academy of Music for theory and composition. He subsequently became the director of the academy in 1922. Marx served in many positions at multiple institutions in Vienna. He was a professor of music theory, harmony, counterpoint, composition, and musicology at the University of Vienna from 1914 to 1952. From 1922 until 1924 he was also the head of the Vienna Academy of Music and Performing Arts, and from 1924 to 1927 he served as rector of Austria's first University of Music in Vienna. It has been estimated that throughout his career, Joseph Marx taught more than 1255 students in Vienna—a position as a twentieth-century musical pedagogue that Berkant Haydin likens to that of Nadia Boulanger in France.<sup>13</sup> Marx's long and distinguished list of students

---

<sup>11</sup> Ibid.

<sup>12</sup> Ray, "Allusions and influences in Joseph Marx's *Sech's Klavierstücke*," 12.

<sup>13</sup> Berkant Haydin, "Joseph Marx: Master of Romantic Impressionism," [www.joseph-marx.org/documents/biography-new.html](http://www.joseph-marx.org/documents/biography-new.html) (accessed August 28, 2018).



includes Erik Werba, Paul Ulanoswky, Johann Nepomuk David, Friedrich Gulda, Josef Blatt, and Artur Rodzinski.<sup>14</sup>

Joseph Marx's influence as a teacher spread far beyond the confines of Austria. Talented musicians such as Jacques de Menasce of Egypt, Hisatada Otaka of Japan, Winko Kalacic of Yugoslavia, and Ferid Hassan of Turkey came to study with Joseph Marx who encouraged them to express their own cultural heritage in their compositions.<sup>15</sup> In 1932-33 he was invited to live in Turkey in order to advise the government there on the establishment of a Turkish music conservatory in Ankara. He was asked to enhance the country's musical culture by establishing a strong unity between its conservatory, orchestra, and theatres. The Turkish government also wanted Marx to create and edit a codified volume of Turkish folk music. Many Turkish students studied with Marx and later travelled to Austria for continued instruction.<sup>16</sup>

In 1923, Marx's influence had become so strong that he, along with fellow composer Erich Korngold, was allowed to organize an extension for the 1923 Salzburg Festival. After the main festival had completed, works were presented by composers such as Franz Schreker, Richard Strauss, Alexander Zemlinsky, Arnold Schoenberg (whose contributions were restricted to his early art songs by the organizing committee), and Marx and Korngold themselves.<sup>17</sup> The continuing festival was successful largely because of the *Internationale Gesellschaft für Neue Musik* in 1923. Led by musicologist Edward Dent, the organization's main purpose was to advance the atonal works of Schoenberg

---

<sup>14</sup> Gary Arvin from Joseph Marx, "Songs of Joseph Marx, Medium Voice," Score, 1992, Hal Leonard Publishing Company.

<sup>15</sup> Meyers, "The Songs of Joseph Marx," 7.

<sup>16</sup> Ibid., 10.

<sup>17</sup> Ray, "Allusions and influences in Joseph Marx's *Sech's Klavierstücke*," 13.

and his followers (Berg and Webern). Although Marx supported a conservative musical aesthetic rooted in nineteenth-century Romantic harmony, he did not categorically reject the music of the Second Viennese School, and supported many avant-garde composers. In May 1924, Marx was part of a jury with composers Julius Bittner and Richard Strauss which awarded cash prizes as part of the musical component of the Cultural Prize of the City of Vienna. The prize was awarded to Alban Berg (for his opera *Wozzeck*) as well as to Anton Webern.<sup>18</sup>

Marx's compositional output slowed as he pursued his academic career. From 1914-1919 his only significant contribution to a specific genre occurred in the summer of 1915 when he composed *Sechs Klavierstücke*, a collection of six pieces for solo piano. Some of the ideas from these pieces appeared in his works for orchestra that he wrote from 1919-1932.<sup>19</sup> Marx's orchestral compositions are considerably large in scale, often being of significant length and requiring a large amount of musicians. He composed *Romantisches Klavierkonzert* in 1919-1920 and a second piano concerto called *Castelli Romani* in 1929-1930. From 1921-1922 he wrote *Eine Herbstsymphonie* for large orchestra, and the *Natur-Trilogie* from 1922-1925 (three large movements which may be performed separately). The *Nordlands Rhapsodie* was composed in 1929, and his last work for large orchestra (which included voice) was *Verklärtes Jahr*, composed from 1930-1932.<sup>20</sup>

In 1931 Marx assumed the position of music critic for the *Neuer Wiener Journal*. As a music critic, he thoroughly studied the works he criticized. He retained this position

---

<sup>18</sup> Ibid., 13-14.

<sup>19</sup> Ibid., 14.

<sup>20</sup> Ibid.

until 1938 when Austria was annexed in the Second World War. During this time Marx was sufficiently diplomatic towards authority and remained silent when opposition would have been both futile and perilous. After the war, he began writing for the large daily newspaper, *Wiener Zeitung*, and his articles appeared in music periodicals and journals including *Oesterreichische Musikzeitschrift*, *Musikerziehung*, and *Wiener Figaro*.<sup>21</sup>

In addition to his significant accomplishments as a composer, musical administrator and critic, Marx was an excellent lecturer and was frequently asked to speak at important events. He was a very prominent musical figure in Austria and was involved in many decisions on matters concerning the arts. He gave strong support towards obtaining subsidies for the arts and helping artists maintain their artistic integrity. Marx remained a prominent musical figure during the first half of the twentieth century and also had influence with the government. Musicologist and educator Andreas Liess describes Marx's political clout:

He never ceased making suggestions to the various government agencies and pointing out to them solutions to problems as well as false decisions which they had made. Basically, he always emphasized that all organizations do not help unless they work according to the nature of art and in its interest. In questions of organization he persistently emphasized: The artist, who knows exactly about these things, must be asked, not some interested organizer.<sup>22</sup>

Liess also indicates Marx's attitude toward assisting young composers by quoting these words of the composer:

We celebrate festivals honouring deceased composers and are sorry about the difficult lives of the celebrated, especially in their youth. How would it be if we were to use these festivals, honoring great men, as a journey in search of new talent. This could easily be made possible through several concerts. One

---

<sup>21</sup> Meyers, "The Songs of Joseph Marx," 9.

<sup>22</sup> Ibid., 12.

could arrange a chamber music concert and an orchestral concert of the works of unknown or little performed, younger talented authors... Thus the festival would have a double purpose: enjoyment of the great musical past, yet also attention to the battling youth; for youth is the future.<sup>23</sup>

### **The Lieder of Marx**

The vast majority of Marx's compositional output is his Lieder for voice and piano. In his dissertation, "The Songs of Joseph Marx" Joseph Meyers divides the composer's compositional output of song into four periods. The first period spans from 1901 to 1906. Marx's early songs are eclectic, showing influences from many aspects of Late Romanticism. Meyers describes the influence Wolf and Strauss had on Marx:

The influence of Hugo Wolf and Richard Strauss appears early and remains throughout Marx' works. Marx' extended use of chromaticism, attention to the cadence of the poetry and the utilization of a recurring accompaniment motive to unify the song remind us of Wolf. Strauss' influence is seen in the use of a very flowing legato line and an extremely important piano part, almost creating a song for piano with vocal accompaniment.<sup>24</sup>

Most of Marx's early songs are through-composed. However, some of Marx's early songs are modified strophic or ternary form. Melodies are at the forefront and remain tuneful, and harmonies are typical of the style of composition at the turn of the century: secondary dominants resolving irregularly and long chains of deceptive cadences which build tension.<sup>25</sup> Meyers describes: "The typical Marxian sound results from the addition of sixths, sevenths, ninths, elevenths, and thirteenths, as well as frequent usage of passing tones and appoggiaturas, which produce a saturated type of sound."<sup>26</sup>

---

<sup>23</sup> Ibid.

<sup>24</sup> Ibid., 149.

<sup>25</sup> Ibid., 150.

<sup>26</sup> Ibid.

Marx's second period of song output spans from 1908-1916 and includes his *Italienisches Liederbuch*. In this period, nearly all the songs are through-composed, having some material repeating for unity. Of the *Italienisches Liederbuch*, Meyers states:

The seventeen songs from Heyse's *Italienisches Liederbuch* are somewhat different from the rest of the songs of the period. The melody is often quite declamatory in contrast to the arioso and cantilena songs. The Italian songs follow the word-flow closely, yet they are not as "precisely filled to suit the melody of the words" as Wolf's are. Marx follows the general contours of the word rhythm, but allows his inspiration to develop a legato line, somewhat in the Strauss manner.<sup>27</sup>

The harmony of the second period follows Marx's typical sound. His treatment of the accompaniment varies considerably as his style ranges from folk-like to orchestral in scope. In this period the limits of the piano begin to confine Marx as he therefore begins to use chamber ensemble to produce a fuller sound.

The third period (1930 to 1932) holds a smaller collection of songs compared to the others. Marx only wrote a cycle of five songs, *Verklaertes Jahr*, between 1930 and 1932. These songs display a much more refined harmonic idiom than previous periods. Chord progressions are less traditional with more open fourths and fifths as well as unusual modulations. Added sixths, sevenths, ninths, elevenths, and chromatic passing tones and appoggiaturas are used more sparingly. Marx develops a grandiose style by extending phrase lengths and using many melodic and rhythmic ideas.<sup>28</sup>

In comparison to the previous periods of Marx's compositions, the fourth period (1935 to 1944) was sparse. He only composed three songs during this period, all of which are through-composed. Melodies are more fragmented than those of his orchestral style

---

<sup>27</sup> Ibid., 152.

<sup>28</sup> Ibid., 157.

and harmonies use extensive chromaticism but are all still basically functional. The texture of chords is much thinner and counterpoint plays a more important role in this last period. Meyers comments: “His conflict between older and modern ideas of harmonic style seems to have been resolved.”<sup>29</sup> By the time of his latest compositions of Lieder he developed his mature style which marries both older and modern complex chromatic harmonies together. The popularity and renown of Marx’s song output was highly apparent during his lifetime. Despite his unfortunate decline into obscurity following his death, his collection of Lieder remain as his legacy. Joseph Marx died in his home city of Graz in 1964 at the age of 82.

### **Musical Style**

Continuing the tradition of the Lied, Joseph Marx was regarded by many to be the successor to Hugo Wolf and Richard Strauss. Despite being a contemporary to Arnold Schoenberg, Edgard Varèse, and Henry Cowell, Marx’s harmonic language remained within the bounds of tonality and never made use of the twelve-tone, atonal, or progressive elements used by the avant-garde. He shared an aesthetic temperament with many great tonal composers of his day, and praised composers such as Richard Strauss, Gustav Mahler and Ottorino Respighi in his reviews. His legacy as a composer in Austria remains with his collection of 158 songs, although his compositions include works for organ, piano, solo voice, chorus, both instrumental and vocal chamber ensemble, and orchestra. The majority of his songs were composed between 1908 and 1912, and many of them quickly gained considerable popularity.

---

<sup>29</sup> Ibid., 159.

Joseph Marx was a strong supporter of tonal music. He supported young composers and approved of those who continued in established tradition. He was ardently against atonality or writing any music that broke completely with traditional harmony and the strong feeling of tonal centers. Nevertheless, he was still involved with the performance of new music and supported young composers. He was often quite outspoken about his musical views as musical critic for the *Neuer Wiener Journal*.<sup>30</sup> In following his distaste for the presence of excessive dissonance, Marx gave a scathing critique of Bartók's Second Piano Concerto: "All in all, an extremely modern, painfully dissonant and musically sterile piece, which is completely under the influence of Stravinsky, difficult to play and, in addition, thankless."<sup>31</sup> He often criticized the music of Stravinsky and could not excuse a lack of melody in the works of others. He vehemently attacked Stravinsky's *The Rite of Spring*:

The larger part of the work consists solely of diverse rhythms which are repeated by the percussion alone or together with a dissonant chord succession...One sees therefore: a return to a completely primitive style, which foregoes most of the technical achievements of our music and develops mostly through rhythmic devices...Constant change of meter in the fastest tempo and with the most daring rhythmic combinations causes the interpretation to be unnecessarily difficult...Where is that, which, up to now, has been called invention? When melody and harmony are lacking, there is no inspiration either.<sup>32</sup>

Joseph Marx is often regarded as the most characteristic Austrian representative of the musical Jugendstil. The Jugendstil (or "young style") was an artistic avant-garde movement in Vienna led by artist Gustav Klimt that lasted from 1897 to 1914. The movement took its name from the news publication called "Jugend." It consisted of artists

---

<sup>30</sup> Ibid., 9.

<sup>31</sup> Ibid., 14.

<sup>32</sup> Ibid., 16.

who believed that it was their responsibility to educate the great mass of artistically responsive men, to promote artistic equality between fine artists and artisans, and to promote the idea that art is a reflection of and response to life so that art and life are inextricably linked.<sup>33</sup> The motto of the movement was “to time its art; to art its freedom” (“Der Zeit ihre Kunst, der Kunst ihre Freiheit”). As a scholar of art history Marx would have been aware of the artistic movement in Austria. Themes that Marx championed in his philosophical writings were congenial to the Jugendstil’s idea of art helping to lift the world out of its degenerate state.<sup>34</sup> Musicologists disagree about the existence of a Jugendstil in music; for instance, scholar Robert Schollum says that Marx is regarded as “the most characteristic Austrian representative of musical Jugendstil” while others such as musicologist Carl Dahlhaus deny that a musical Jugendstil exists at all.<sup>35</sup> Although Marx disagreed with a rejection of tonal harmony and many modernist musical idioms, his music maintained musical characteristics of the Jugendstil.

Musical traits of the Jugendstil movement are tonal ambiguity, the use of wide melodic intervals, and a frenzied sense of movement. Constant movement in Jugendstil paintings is symbolic of the life force, as is the frenetic movement in the music.<sup>36</sup> The female form is exalted in an erotic and provocative manner, characterized by swirling, rounded lines and floral symbols that are profusely ornamental. The equivalent in music is chromaticism and long lyric lines.<sup>37</sup> Poems are sensuous and the resulting musical settings are harmonically rich. This gives a decorative effect much like the real gold that

---

<sup>33</sup> Deanna Murray, “A Singer’s and Teacher’s Guide to the Lieder of Joseph Marx” (DMA Thesis, University of Arizona, 1997), 12.

<sup>34</sup> Ibid.

<sup>35</sup> Edward F. Kravitt, *The Lied: Mirror of Late Romanticism* (New Haven: Yale University Press, 1996), 168.

<sup>36</sup> Kravitt, “The Lied: Mirror of Late Romanticism,” 167.

<sup>37</sup> Ibid.



Gustav Klimt applied to the paintings of this period. The famous painting, “Der Kuß” by Gustav Klimt dates from 1908, the year Marx had his first success in song composition.<sup>38</sup> The Jugendstil was a large influence on the entire collection of Marx’s *Lieder*. His music often includes characteristic elements such as oriental design and colouring coupled with luxuriant ornamentation.<sup>39</sup> Fascination with oriental musical motifs was common amongst this artistic movement. A noteworthy example is Marx’s richly coloured *Japanisches Regenlied* (1909), one of his most successful songs, an atmospheric and melodious *Stimmungslied* (mood-evocative song) that features the pentatonic scale in the vocal line.<sup>40</sup> [See Figure 1.1]

Figure 1.1, “Japanisches Regenlied” mm.13-16, Joseph Marx<sup>41</sup>



Marx’s musical style epitomizes a period of high Romanticism, overt sensuality, and emotional indulgence that characterized Vienna in the first quarter of the twentieth century. He admired the declamatory style of Hugo Wolf, and also showed influences

<sup>38</sup> Murray, “A Singer’s and Teacher’s Guide to the *Lieder* of Joseph Marx,” 14.

<sup>39</sup> Schollum, “*Lieder für Hohe Stimme*.”

<sup>40</sup> Kravitt, “The Lied: Mirror of Late Romanticism,” 165.

<sup>41</sup> Joseph Marx, “*Japanisches Regenlied*,” Score. Vienna, Schubert-Haus Verlag, 1911. Accessed October 24, 2018. <http://ks4.imsip.info/files/imglnks/usimg/c/cb/IMSLP373713-SIBLEY1802.9108.0518-39087012055754score.pdf>.

\* Translated into English by Samuel Langford

Original German Text: *Wo ich ferne des Mikane Hohen Gipfel ragen seh’*

from Debussy, Scriabin, and Chopin. Marx was often labeled the “Austrian impressionist” because of his fondness for using seventh, ninth, eleventh, and thirteenth chords in the accompaniment of so many of his songs.<sup>42</sup> Marx stated that his Lieder about nature suggest “all vistas of nature as states of the soul,” a view very much akin to the aesthetics of impressionist painting.<sup>43</sup> Marx’s Lieder feature an equal partnership between singer and pianist with soaring melodies over orchestrally conceived piano parts. The use of a bold harmonic language is tempered with French impressionistic effects. Like other late Romantics, Marx uses expanded passages for solo piano in his Lieder which were even longer than those of Wolf. “Im Maien” has a prelude of twenty-nine measures, “Toskanner Sommer” begins with a twenty-measure prelude, and “Barcarolle” contains a twenty-six-measure interlude. These solos, Marx believed, express the poetry’s breadth and depth: “I have realized in detail that which Wolf has only hinted at.”<sup>44</sup>

An important and characteristic feature of Marx’s Lieder is his heavy use of rubato.<sup>45</sup> He often employs an abundance of dynamic and tempo indications which demand highly fluid and organic interpretations from both the singer and pianist. Marx laboured to notate a liquid rhythmic flow, unhampered by any regularity of pulsation. He achieves this kind of rhythm in his song “Nocturne” through multiple time signatures, performance directions, and complex rhythmic configurations assigned to the pianist. [See Figure 1.2]

---

<sup>42</sup> Arvin, “Songs of Joseph Marx, Medium Voice.”

<sup>43</sup> Kravitt, “The Lied: Mirror of Late Romanticism,” 160.

<sup>44</sup> *Ibid.*, 229.

<sup>45</sup> Consulting a gramophone recording in which he accompanied his own songs with soprano, Wilma Lipp and tenor, Anton Dermota, Robert Schollum found that substantial modifications of the original tempo become obvious even after a few chords. Greater liberties are taken than what the notation suggests. This is surprising, considering how particular Marx is with his musical markings. Schollum, “Lieder für Hohe Stimme.”

Figure 1.2, “Nocturne” mm.1-2, Joseph Marx<sup>46</sup>

The musical score for "Nocturne" by Joseph Marx, measures 1-2, is presented in two systems. The first system shows the vocal line (Gesang) and the piano accompaniment (Piano). The tempo/mood is "In fließender Bewegung (nicht schleppend)". The key signature is B-flat major (two flats). The time signature is 4/8. The vocal line has lyrics: "Süß duf - ten - de". The piano part features complex rhythmic groupings, including triplets and octaves, with dynamic markings like *p*, *cresc.*, and *decresc.*. The second system continues the vocal line with lyrics: "Lin - den - bliü - te in quel - len - der". The piano part continues with similar rhythmic complexity, including triplets and octaves, with dynamic markings like *mp* and *decresc.*.

The resulting effect of the complex rhythmic groupings in the left hand of the piano coupled with the marking, *sempre poco rubato e legatissimo* creates a wash of colour below the vocal line.

For many late Romantic composers, rhythm was subservient to expression.

Tempo was often determined by the mood of the poem. This was especially true for Marx as he commented, "Every mood has its own tempo."<sup>47</sup> Marx was also very specific in his use of dynamic markings. "Im Maien" (1908) climaxes at a staggering *ffff* in the piano part. With the piano's damper pedals depressed and all strings resounding, the orchestral sonority becomes so expansive it creates the impression that all the registers are resounding simultaneously. Marx descends within eight bars through a "kaleidoscope of shadings": *fff*, *ff*, *f*, *mf*, *mp*, *p*, *pp* to *ppp*.<sup>48</sup> Another important element of Marx's Lieder is

<sup>46</sup> Ibid., 43.

<sup>47</sup> Kravitt, "The Lied: Mirror of Late Romanticism," 180.

<sup>48</sup> Ibid., 187.

his use of vocal portamento (sliding from one pitch to another). Like Mahler, Strauss, and Reger, Marx and his contemporaries called for portamento often in vocal and instrumental music. His romantic and indulgent musical style resulted in some of the most successful songs of his time.

In summary, Marx's talent as a composer made him a significant figure in the first quarter of the twentieth century. His complex harmonic language developed and expanded traditional harmony in a different way from the Second Viennese School. Marx was a master of miniatures and could not always restrain the proportions of his Lieder. He wrote fine songs which greatly enrich the concert repertoire to this day. He remains one of the most significant independent figures of twentieth-century art song and deserves a valuable place in the active concert literature.

The following two chapters will explore Marx's *Italienisches Liederbuch*, one of his larger sets of Lieder. Chapter 2 will focus on the poet of the work, Paul Heyse: his life and works and his importance in nineteenth-century German literature. Chapter 3 will provide an analysis of all seventeen songs as a song guide and Chapter 4 serves as a conclusion.

## Chapter 2: Paul Heyse and the *Italienisches Liederbuch*

Italy has had a notable influence on German literature of the nineteenth century. Works from authors such as Goethe, Eichendorff, Platen, and Heine feature images of the German traveler in Italy and reflect a fascination that Germany had with Italian subject matter and themes.<sup>49</sup> The text of Joseph Marx's *Italienisches Liederbuch*, written by Paul Heyse (1830-1914), bears the same Italian influence as a collection of translations of Italian poetry. The present study examines the life and writings of Paul Heyse as a resource for performers to better understand the poetry of the *Italienisches Liederbuch*. The following chapter will explore the influences Heyse had throughout his life as an important writer in Germany, as well as his writing style and how it pertains to the *Italienisches Liederbuch*.

Paul Heyse was a highly distinguished German writer, editor, translator, and essayist. As an author of novellas, novels, poetry, and dramas, Heyse was revered throughout much of his life as the successor to Johann Wolfgang von Goethe. While some accused him of endangering morality through the glorification of the nonconformist, he was a prominent author amongst the German middle class; some of his contemporaries maintained that the second half of the nineteenth century would be remembered as the "Age of Heyse."<sup>50</sup> Many of Heyse's works were first published in literary periodicals and were sought after by German and foreign editors because of their

---

<sup>49</sup> Gretchen L. Hachmeister, *Goethe's "Italian Journey" and Its Reception by Eichendorff, Platen, and Heine*, Rochester: Camden House, 2002, 1.

<sup>50</sup> Charles H. Helmetag, "Paul Heyse," <http://link.galegroup.com/apps/doc/H1200013142/LitRC?u=lond95336&sid=LitRC&xid=8b93f812>, (Accessed October 8, 2018).

popularity. He was an important cultural and social figure in Munich, and as a proponent of education for young women, he never hesitated to take a stand against any form of censorship or prejudice. He translated William Shakespeare and Spanish poetry, but his main focus in translation was as a mediator of Italian literature in Germany.<sup>51</sup>

Paul Johann Ludwig Heyse was born in Berlin in 1830. In his youth he excelled as a pupil at the Friedrich Wilhelms-Gymnasium, especially in classical languages and French. His early poems were very clearly influenced by Heinrich Heine and Joseph Freiherr von Eichendorff, and in 1846 he studied poetry with Emanuel Geibel.<sup>52</sup> In 1847 Heyse enrolled at the University of Berlin to study classical philosophy.

The 1830s and 40s were a period of time in which society became increasingly politicized and polarized. Social disparities grew between classes, stimulating radical and socialist thinkers.<sup>53</sup> This period was marked by revolutionary activities, demands for social and political reforms, civil unrest, and conservative reactions to uphold the existing order.<sup>54</sup> 1848 became a year of many revolutions throughout most of Europe. As a student, Heyse wrote political poetry in support of the wave of revolutions of 1848, including his first published poem, *Frühlingsanfang 1848* (The Beginning of Spring 1848) and the seven poems he contributed to Franz Kugler's *Fünfzehn neue deutsche Lieder zu alten Singweisen* (Fifteen New German Songs for Old Singing Styles). Seeing his contemporaries die in the streets during the events of 1848 affected him greatly and helped to inspire the central theme in his works—the conflict between the individual and

---

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Clayton Koelb and Eric Downing, "German Literature of the Nineteenth Century, 1832-1899," Rochester: Camden House, 2005, 66.

<sup>54</sup> Ibid.

the inflexible forces of society—and influenced the non-revolutionary tendency in his works.<sup>55</sup>

In 1849 Heyse transferred to the University of Bonn and in January 1850 he changed his major to Romance languages and literatures, a field that better complemented his literary talents. He soon published a fairy-tale collection, *Der Jungbrunnen* (The Fountain of Youth) and a play, *Francesca von Rimini*, which was inspired by his love affair with Sophie Ritschl, the young wife of a Bonn professor.<sup>56</sup> Tragic lovers that violate conventional morality was a common theme in his works. In 1851, Heyse returned to Berlin to complete his doctoral dissertation on the poetry of the troubadours. While writing his dissertation, he immersed himself in the social life of Berlin artists and writers and joined the literary group “Der Tunnel über der Spree” (The Tunnel over the River Spree). He wrote his verse novella, *Die Brüder* (The Brothers) during this period and a Heyse cult developed in Berlin literary circles comparing his works to those of the young Goethe.<sup>57</sup>

In June 1852 Heyse was awarded a doctorate in Romance philology and in the same year his *Spanisches Liederbuch* was published. This was a collection of translations of Spanish poems and folk songs, many of which were set to music (most notably by Hugo Wolf). In the fall of 1852 he received a grant from the Prussian Ministry of Culture to study unpublished Provençal manuscripts in Italy. The main product of his trip was a series of poems and stories with Italian settings and passionate female characters—works

---

<sup>55</sup> Helmetag, “Paul Heyse.”

\* Central themes in Heyse’s writing are discussed on page 4.

<sup>56</sup> “Paul Heyse,” *Contemporary Authors Online*, Gale 2003, *Literature Resource Center*, Accessed October 8, 2018, <http://link.galegroup.com/apps/doc/H1000045226/LitRC?u=lond95336&sid=LitRC&xid=6b3de90b>.

<sup>57</sup> Helmetag, “Paul Heyse.”

that became associated with Heyse in the minds of the German middle-class reading public for the rest of his life.<sup>58</sup>

Heyse married Margarthe Kugler in May of 1854. They settled in Munich and had two sons, one of whom died at the age of twelve, and two daughters. Heyse quickly adjusted to Munich, where the lifestyle reminded him of Italy.<sup>59</sup> His wife died in 1862, and in 1867 he married Anna Schubart.

Heyse was considered by many to be a dangerously immoral writer, as can be seen in his novella, *L'Arrabbiata* (1855), about a fiercely independent girl.<sup>60</sup> His works often include immoral subject matter and irreverent exoticism. This reputation contributed to his immense popularity during his lifetime. Most of his novellas either portray Italy (or young Italian women) as an idealized model of natural beauty, or depict the psychological problems of characters living in nineteenth-century Germany.<sup>61</sup> His writing often features exotic subject matter (the erotic main character in *L'Arrabbiata*), especially in his translations of Italian poetry (the sensual imagery in his *Italienisches Liederbuch*). As a mediator of Italian literature, he edited an anthology of works from modern Italian poets, *Antologia dei moderni poeti Italiani* (1869), the fourteen-volume *Novellenschatz des Auslandes* (1872-1875), and the six-volume *Italienische Novellisten* (1877-1878). He edited and translated two collections of Italian poetry: *Italienisches Liederbuch* (1860) and *Italienische Dichter seit der Mitte des 18. Jahrhunderts*:

---

<sup>58</sup> Ibid.

<sup>59</sup> "Paul Heyse," *Contemporary Authors Online*, Gale 2003, *Literature Resource Center*.

<sup>60</sup> Clayton Koelb and Eric Downing, "German Literature of the Nineteenth Century, 1832-1899," Rochester: Camden House, 2005, 193.

<sup>61</sup> Helmetag, "Paul Heyse."



*Übersetzungen und Studien* (1889-1905), as well as selected works of Giuseppe Giusti (1875) and Giacomo Leopardi (1878).<sup>62</sup>

Heyse turned to the novel genre as it became the dominant form of fiction in Germany, and produced seven novels between 1873 and 1906. The best known of these are *Kinder der Welt* (1873; translated as *Children of the World* in 1882) and *Im Paradiese* (1875; translated as *In Paradise* in 1878).<sup>63</sup> Despite them both being best-sellers, critics agreed that Heyse never displayed the same technical skill in his novels as he did in the more concentrated form of the novella.<sup>64</sup> *Children of the World* aroused some controversy for its espousal of free love as it depicts shifting affairs of the heart from college years through middle age.<sup>65</sup> Heyse's poetry and novels often feature the theme of the exceptional individual in conflict with the forces of society. In justifying his challenges to social convention, Heyse proposed in his introduction to *Moralische Novellen* that "'Ausnahmemenschen' (exceptional individuals) should not be burdened by the same codes of conduct which guides the common people."<sup>66</sup> Critics were not always convinced, as social theorist E. K. Bennett wrote in *A History of the German Novelle: From Goethe to Thomas Mann* that Heyse was "merely a frondeur tilting at the social conventions of his generation."<sup>67</sup>

In 1910, Paul Heyse was the first German literary author to receive the Nobel Prize in Literature. In his presentation speech, Carl David af Wirsén, the permanent secretary of the Swedish Academy from 1901 until 1912, called Heyse "the most

---

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> "Paul Heyse," *Contemporary Authors Online*, Gale 2003, *Literature Resource Center*.

<sup>67</sup> Ibid.

important lyrical poet of contemporary Germany” and “the creator of the modern psychological novella.” The prize, Wirsén stated, should serve “as a tribute to the consummate artistry, permeated with idealism, which he has demonstrated during his long productive career.”<sup>68</sup>

By 1910 Heyse’s writing and reputation was under attack; the younger generation of naturalistic authors was highly critical of the Swedish Academy for awarding the Nobel Prize to him. For more than twenty years they criticized him as an “out-of-touch salon poet” and author of unrealistic novels and novellas who put form and beauty above truth.<sup>69</sup> The naturalist movement, beginning in 1880, was a literary movement that posed realism and romanticism as opposing forces. In the last decades of the century, naturalistic strains became prevalent in the stories and plays of German writers; writing that showed desperate social and economic situations as well as social concerns predominated the fiction of this period.<sup>70</sup> Heyse was an opponent of the youthful naturalism: “Heyse’s instinctive aversion to the ugly and coarse had made him deeply suspicious of naturalism.”<sup>71</sup>

Paul Heyse died on 2 April 1914. The naturalists’ opinion of Heyse prevailed after his death throughout much of the twentieth century. However, in 1984 Georg Olms Verlag began publishing a reprint of his collected works. Since the 1980s there has been a resurgence of interest in Heyse: his significance as a prose author, his works as a reflection of the literary taste of his time, his correspondence with the major authors of

---

<sup>68</sup> Ibid.

<sup>69</sup> Helmetag, “Paul Heyse.”

<sup>70</sup> Clayton Koelb and Eric Downing, “German Literature of the Nineteenth Century, 1832-1899,” Rochester: Camden House, 2005, 5.

<sup>71</sup> Henry H. Remak, “Heyse, Schott and Fontane,” *Modern Language Notes* 54, no. 4 (1939): 287.

the nineteenth century, his role as mediator of Italian and Spanish literature, and his status as the representative German author of the nineteenth century.<sup>72</sup> Today, a few of his novellas are enjoyed (*L'Arrabbiata* being his most famous); however, it is primarily his translations of Italian and Spanish poetry set to music by multiple notable composers that remain well known.

Heyse's most prominent collection of Italian poetry is his *Italienisches Liederbuch*. His translations were from four earlier collections: Tommaseo's two-volume *Canti popolari* (1841), Tigri's *Canti popolari Toscani* (1856) with occasional contributions from Marcoaldi's *Canti popolari inediti* (1855), and Dalmedico's *Canti del popolo Veneziano* (1848).<sup>73</sup> The Heyse collection reveals a variety of poetic types: 135 *rispetti*, 54 *velote* (the Venetian equivalent of *rispetto*), 127 *ritornelle* (songs with repetition), 24 *Volksballaden* (popular ballades), 23 *Volksthümliche Lieder* (song in folk-style), and 12 *Corfica* (Corisican songs).<sup>74</sup>

Despite being set by Brahms and other composers, the most famous settings of Heyse's Italian and Spanish poetry are by Hugo Wolf (1806-1903). Paul Heyse and Emanuel Giebel (1815-1884) published the *Spanisches Liederbuch*—a collection of German translations of Spanish and Portuguese poems and folk songs—in 1852. Wolf published a collection of 44 Lieder set to poems from the collection of translations also titled *Spanisches Liederbuch* in 1891.

The *Italienisches Liederbuch* is one of Wolf's most well-known works and became canon in German Lieder repertoire. In a letter to Emil Kauffmann, Wolf states, "I

---

<sup>72</sup> Helmetag, "Paul Heyse."

<sup>73</sup> Ibid.

<sup>74</sup> Ibid.

consider the Italian songs the most original and artistically the most perfect of all my works.”<sup>75</sup> Wolf’s *Italienisches Liederbuch*—a collection of 46 Lieder set to Heyse’s translated poetry—was published in two volumes in 1892 (Book 1) and 1896 (Book 2). The text of Wolf’s *Italienisches Liederbuch* was taken from Heyse’s collection, but not selected in the same order.

Joseph Marx published a very similar collection of settings of Italian poems from Heyse’s collection. Marx’s *Italienisches Liederbuch* (to be discussed in detail in the following chapter) was published in 1912 and includes settings of 17 poems that were not set by Hugo Wolf. Marx was heavily influenced by Wolf’s musical style and his set of 17 songs are often directly inspired by Wolf’s *Italienisches Liederbuch*. Declamatory text setting is very prominent and his musical writing expands traditional harmony in a similar style to that of Wolf. A clear example of Wolf’s influence on the music of Marx can be seen in the comparison of Wolf’s *Mein Liebster hat zu Tische mich geladen* and Marx’s *Die Liebste spricht*. [See Figure 2.1 and Figure 2.2] Below is the opening measures of both songs:

---

<sup>75</sup> Dong Jin Shin, “Hugo Wolf’s Interpretation of Paul Heyse’s Texts: An Examination of Selected Songs from the *Italienisches Liederbuch*,” Ph.D. diss., University of North Texas, 2010, Accessed October 15, 2018, <https://www-lib-uwo-ca.proxy1.lib.uwo.ca/cgi-bin/ezpauthn.cgi?url=http://search.proquest.com.proxy1.lib.uwo.ca/docview/863478068?accountid=15115>.

Figure 2.1, “Mein Liebster hat zu Tische mich geladen” mm. 1-6, Hugo Wolf<sup>76</sup>

Mässig bewegt (♩ = 108)

*p* *f* *p* *f* *dim.* *p*

Mein Lieb - ster hat zu Ti - sche mich ge - la - den und hat - te

*mp* *mf* *p*

Figure 2.2, “Die Liebste spricht” mm.1-4, Joseph Marx<sup>77</sup>

Für mittlere Frauenstimme. Joseph Marx.

Bewegt. *mp* *cresc.* *mp* *cresc.*

Gesang. Sie sa - gen mir, daß mei - ne Wan - gen schwarz sind, doch wächst das

Piano. *mp* *poco staccato* *mf* *mp*

3 *cresc.* *cresc.*

be - ste Korn in schwar - zem Land, und *non staccato*

*mp* *mf* *mp*

<sup>76</sup> Hugo Wolf, “Italienisches Liederbuch,” Leipzig: C.F. Peters Corporation, Accessed October 18, 2018, [http://ks.imslp.net/files/imglnks/usimg/2/2a/IMSLP22875-PMLP52342-Wolf\\_-\\_Italienisches\\_Liederbuch\\_\(Book\\_2\).pdf](http://ks.imslp.net/files/imglnks/usimg/2/2a/IMSLP22875-PMLP52342-Wolf_-_Italienisches_Liederbuch_(Book_2).pdf).

<sup>77</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018.

Marx strongly references Wolf's *Italienisches Liederbuch* in his own settings of Heyse's poetry. Marx's *Die Liebste spricht* heavily resembles Wolf's *Mein Liebster hat zu Tische mich geladen* to the point of being a direct reference. The main feature of both songs is the driving rhythmic energy of the piano accompaniment. Sixteenth-note upbeats to steady eighth notes pervade both the piano and vocal line as a folk dance. The vocal line in both is very similar with rising fourths and fifths as well as the rhythmic sixteenth-note upbeats. Marx's rich harmonic style and method of text setting is often reminiscent of Wolf's *Lieder*. The following chapter will examine Marx's *Italienisches Liederbuch* and provide examples of the declamatory style that influenced his musical writing.

### Chapter 3: *Italienisches Liederbuch* Song Guide

This chapter will provide a comprehensive guide to Joseph Marx's *Italienisches Liederbuch*. Both singers and pianists will benefit from this song guide as a resource to better understand and perform the work. The analysis will describe how Marx displays the text in his musical writing. Performers can use this guide to effectively communicate the meaning of the poetry and the musical ideas that are presented. Poetry analysis, text setting, harmonic language, form, and musical style are all elements that will be explored. The poetry is included with English translations for ease of comprehension.<sup>78</sup>

Of the seventeen poems selected from Paul Heyse's *Italienisches Liederbuch*, Marx gravitated to poems which addressed love and the emotions love inspires. Marx uses a variety of textures, harmonic colours, and musical effects to communicate these emotions. Most songs remain through-composed, although a few are structured into sections of either binary or ternary form, usually with the returning A section being expanded and heavily altered. Nearly every song is set for a middle voice with only one ("Liebe") being set for a high female voice. Marx specifies the preferred voice type for each song with directions for songs to be sung by high female voice, middle female voice, and middle male voice.

Throughout the seventeen songs, there is an equal partnership between the singer and pianist and the piano part remains highly involved in the representation of the text. Marx often adheres to two-bar phrases in the vocal line with arch-shaped contour, and

---

<sup>78</sup> All translations of poems from the *Italienisches Liederbuch* are taken from the following website, and are used by permission of Sharon Krebs:  
Sharon Krebs, *The LiederNet Archive*, 2013, [www.lieder.net](http://www.lieder.net).

musical directions are numerous throughout, indicating a nearly constant rubato. Phrases often end with substantial ritardandi shown by markings such as *decresc. e molto rit.* or *zurückhalten* (held back). Songs often build to a climax by leading up to the singer's highest note with *belebend* (lively) and/or *steigernd* (increasing) before operatically lingering on the climactic vocal moment. Marx takes many opportunities for word painting and effectively displays the text through his accompanimental writing. This song guide will show how Marx clearly connects the texts with his musical writing for the vocal line and the piano. The analysis will include all seventeen songs of the collection in order.<sup>79</sup>

#### #1, LIEBE

Ich will nur Ihn! Und doch, kommt er zu mir  
Und plaudert dann von lauter schönen Dingen,  
Von einem Lied, das er mich hörte singen,  
Vom Sternenhimmel, von den Rosen hier,  
Harr' ich umsonst, indes ich heimlich sacht  
Zerreiß' an meinem Tuch die feinen Spitzen,  
Daß endlich Feuer werde sprühn und blitzen  
Aus dieser diamantnen Seele Schacht.  
Er scheut, sich hinzugeben. Zarte Scham

Zwingt ihn, das Wort zurückzupressen,  
Daß meine Lieb' ihn ganz gefangen nahm  
Und daß um mich er alles hat vergessen!

#### LOVE

I want only him! And yet, when he comes to me,  
And speaks then of all kinds of lovely things,  
Of a song that he heard me sing,  
Of the starry sky, of the roses here,  
I wait in vain, while I gently and secretly  
Tear the fine lace upon my shawl,  
So that fire might finally spew forth and flash  
From the depths of this diamond-hard soul.  
He is shy of giving himself over. Delicate  
modesty  
Forces him to press the words back into his heart,  
That my love has captured him completely  
And that for me he has forgotten all else.

“Liebe” describes a woman caught within the poetic trope of unrequited love. Her desired lover speaks to her sweetly of the love he clearly has for her but holds back with trepidation. He is completely captured by her love, but his modesty causes her to erupt

---

<sup>79</sup> Multiple musical examples will be included. However, readers are encouraged to follow along with the complete score.



with emotion in the dramatic climax of the piece. She is reassured in the end of the poem by the fact that he thinks of nothing else but her, but she remains sorrowful and without his love.

Marx opens his *Italienisches Liederbuch* with one of the most dramatic settings of text in the set, specifying that it be sung by a high female voice. “Liebe” begins with an eight-bar introduction in the piano. Slurred dotted rhythms in the right hand of the piano, punctuated by small decrescendi, create the impression of sorrowful sighing. Before the voice enters, the piano brings out two descending melodic figures (G—F#—F $\sharp$  and C—B $\flat$ —A) whose chromatic descent heightens the sadness of her entrance. [See Figure 3.1]

Figure 3.1, “Liebe” mm.1-14, Joseph Marx<sup>80</sup>

The image shows a musical score for the song "Liebe" by Joseph Marx. The score is for voice and piano. The tempo/mood is "Ziemlich langsam, mit leidenschaftlichem Ausdruck." The piano part features slurred dotted rhythms and descending melodic figures. The voice part enters with the lyrics "Ich will nur ihn! Und doch, (etwas beieinander)".

<sup>80</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 3.

The chromatically falling lines in the piano's introduction together with the dramatic double-dotting of the rhythms creates a sense of desperation before the voice enters.

The singer begins with fragmented two-word motives in m. 8—"Ich will nur Ihn! Und doch" ("I want only him! And yet")—that are disconnected by more sighing dotted figures from the piano. Marx leads to "nur Ihn" ("only him") with a crescendo as the peak of the phrase to punctuate how much only he fills her thoughts with yearning. When she sings of the lovely things he has told her, the rhythmic vitality intensifies with smaller subdivisions and the marking of *schneller* (faster) in 4/4. Staccato markings in the piano at m. 17 indicate a crisp and lively memory of his voice as if she is briefly invigorated. In the same measure, the voice features rising, speech-like phrases that show her excitement. Her song of the starry sky and roses ("vom Sternenhimmel" and "von den Rosen" respectively) is much more melodic and less speech-like with wide intervallic leaps as she is recalling singing to him. *Langsamer* (slower) is used here to allow the voice time to navigate the portamento marking on "Sternenhimmel" ("starry sky") and to distinguish these phrases (mm.22-25) as melodically singing to him. Measures 25-32 feature an interlude in the piano that brings her back to reality. The tempo returns to the slower, longing, dotted figures that swell to a seventh chord on D $\flat$  (m. 29) at the peak of the crescendo. Receding (*zurückgehen*) to dark despair, the interlude settles on a half diminished seventh chord on B $\natural$  that is coloured by a non-harmonic E in the bass.

"Harr' ich umsonst" ("I wait in vain") begins her outpouring of emotions as the quickening tempo, marked *steigernd—belebend* (increasing—lively), and insistent repeated eighth-note figures in the piano help paint her frustration and urgency. Precisely when she sings of tearing the fine lace on her shawl ("Zerreiß' an meinem Tuch die

feinen Spitzen”), the piano features a broken fifth that is double-dotted which moves up chromatically from B $\flat$ /E $\flat$  to B $\natural$ /E $\sharp$  and back. This accompanimental figure is out of place and the dissonance of the chromatic movement serves to display her anguish. [See Figure 3.2]

Figure 3.2, “Liebe” mm. 33-38, Joseph Marx<sup>81</sup>

The musical score for "Liebe" by Joseph Marx, measures 33-38, is presented in two systems. The first system shows measures 33-35, and the second system shows measures 36-38. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are in German. The piano accompaniment includes dynamic markings such as *steigend (belebend)*, *mp*, *mf*, *f*, *decresc.*, and *steigernd*. The score features a chromatic movement in the piano part, particularly in the broken fifth figure mentioned in the text.

Intensity is increased through dotted chordal figures. Stressed words are punctuated by falling intervals that rise higher with each iteration on “Feuer” (“fire”), “sprüh’n” (“spew”) and “blitzen” (“flash”). *Steigernd* (increasing) is marked twice to push forward both the tempo and dynamics until it broadens for the climax of the piece with “diamantnen Seele Schacht” (“diamond-hard soul”) in m. 40. Here both singer and

<sup>81</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 5.

pianist are at their highest dynamic level while the singer goes up to the highest note of the piece (A#). This climactic word (“diamantnen”) is the only moment of the piece that is not set entirely syllabically and delays the resolution from C# in the bass to a grounded F# major tonic in m. 42. The climactic resolution here is unravelled throughout the interlude in the piano by a thinning of the texture and softening dynamic as she once again thinks of him instead of her inner turmoil. The strict rhythm (marked through *In straffem Rhythmus*), is slowly unwound until her entrance in m. 48. His shyness to give himself over is shown through the *subito mp*, written out decrescendo, and use of a high register. When she sings of him pressing the words back, Marx shows it obviously in m. 54 through a *poco rit.* and the *breiter werden* (broadly) marking. From here until the end of the piece there is clear guidance towards far more extreme use of rubato. The final two phrases from the singer (beginning at mm. 55 and 57 respectively) begin with *a tempo* and allow luxurious time to be taken through the use of ritardandi and a fermata in m. 58. The singer ends on a highly dissonant F# (against the bass note E#) while she sings “vergessen” (“forgotten”). Although she says that he has forgotten all else, she remains unconsolated through the harmonic unsteadiness in her final notes. The postlude remains brief as it returns to the a-minor dotted figure from the song’s opening.

Despite being through-composed and without defined verses or returning melodic material, passages feature returning rhythmic motives within interludes from the piano that serve to separate the text. The theme of unrequited love displayed in this first song serves to set up the entire collection of poetry organized by Marx.

## #2, STÄNDCHEN

Gute Nacht, geliebtes Leben,  
 Ruf' ich dir ins Fensterlein,  
 Und dann geh' ich meiner Wege --  
 Ach, im Traum gedenke mein!  
 Denn du weißt ja, dir ergeben  
 Muß mein Herz in Qualen beben;  
 Gute Nacht, geliebtes Leben --  
 Ach, im Traum gedenke mein!

## SERENADE

Good night, my dear life,  
 I call to you through your window,  
 And then I go my way --  
 Ah, think of me in your dreams!  
 For you know well that, utterly yours,  
 My heart must tremble in agonies;  
 Good night, my dear life,  
 Ah, think of me in your dreams!

The poetry of “Ständchen” features a young man calling up to the window of his beloved at nighttime. “Good night, my dear life,” he says as he wishes her dreams to be of him. He declares his love for her and his heart trembles as he wishes for her to think of him in her dreams.

“Ständchen” is through-composed with returning material in the piano from the introduction that sets up the second half of the poetry. It begins with a four-bar introduction from the piano with the indication of *Leise bewegt (nicht schleppend)* (lightly moving, not dragging); the lover is calling up to the window lightly so as to not wake others but is excited and invigorated. The piano opens with a descending A—F# motive in the right hand followed by a rising figure up to the same A—F#. This rising figure represents him calling up to her window. What follows is a triadic descent that settles on two languorous two-note slurs that show his longing. The right hand chords are punctuated with tenuto markings on each chord to broaden and give freedom to the tempo as well as draw attention to the shape of the descending line. The dotted figure at the beginning of m. 5 (E—C#—E) is echoed in the second beat of the bar with the singer’s entrance as a call and response motive. [See Figure 3.3]

Figure 3.3, “Ständchen” mm. 1-6, Joseph Marx<sup>82</sup>

The musical score for "Ständchen" by Joseph Marx, measures 1-6, is presented in two systems. The first system shows the vocal line (Gesang) and the piano accompaniment (Piano). The tempo/mood is "Leise bewegt. (nicht schleppend)". The piano part includes dynamic markings: *mp*, *p cresc.*, *mp*, *mp*, *poco*, *a*, *poco*. The vocal line includes lyrics: "Gu - te Nacht, gelieb-tes Le - ben, ruf?". The second system continues the piano accompaniment with markings: *rit. e decresc.*, *a tempo*, *mp*, and *legato*.

Accompanimental figures of parallel thirds rising and falling in the piano bear a strong resemblance to traditional Italian boat songs which are typical serenades. Harmonically, the first six measures of sung music remain very simple with a tonic pedal moving to the dominant on “Fensterlein” (“window”) and a deceptive resolution to the submediant in m. 10. This serves to transition into the more introspective text of his wish for her to think of him in her dreams (“ach, im Traum gedenke mein!”). Here we are once again returned to the triadic descent but this time it is far more chromatic in its journey back to the dominant. It is given a dreamlike quality not only in its harmonic exploration but also through the liberal treatment of time. The singer is directed to *messa di voce* on “ach” (“ah”) while the tempo is broadened going into “Traum” (“dream”) through a *poco rit.*

<sup>82</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 7.

The call and responsive motive returns in m. 14, but the singer's entrance is delayed. Instead of the expected move into parallel thirds and sixths, the theme takes a more dramatic turn with a descending chromatic line in the bass that features a contrastingly short articulation. The singer's subsequent entrances are unsteadily off-beat while the intensity is heightened through the quickening tempo (*etwas rascher*). [See Figure 3.4]

Figure 3.4, “Ständchen” mm. 16-20, Joseph Marx<sup>83</sup>

The musical score for "Ständchen" by Joseph Marx, measures 16-20, is presented in G major (one sharp) and 3/4 time. The vocal line (treble clef) begins with the lyrics "Denn du weißt ja, dir er-ge-ben, muß mein Herz" and continues with "in Qua-len be-ben; Gu-te Nacht, ge-lieb-tes". The piano accompaniment (bass clef) includes markings such as *mp*, *etwas rascher*, *p non legato cresc*, *sempre cresc.*, *sempre non legato*, *fe rit.*, *a tempo*, and *rit.*. The score shows a complex interplay between the vocal and piano parts, with the piano part featuring a descending chromatic line in the bass.

The distress of his heart “trembling in agony” is displayed also through the chromatic contrary motion of the piano which increases in volume, texture, and dissonance. The music returns to a luxurious form of the call and response motive with broad, rolled chords from the piano in m. 20 while the first line of the poem is repeated. As he once again says, “ach im Traum,” (“ah in your dreams”) the voice ascends up to an A with a

<sup>83</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 8.

*messa di voce* while the piano returns to the A—F# motive of the introduction.

Serenading parallel thirds from the opening piano material end the postlude.

### #3, DER DICHTER

Und wollen mich die klugen Leute fragen,  
Von wem ich es gelernt, in Versen sprechen:  
Im Herzen muß ich jene Glut tragen,  
Die klingend, singend dann zu Tage brechen.

Am Tag, wo Nena mir zuerst begegnet,  
Da ward mit Versen mir der Geist gesegnet.  
Am Tag, da Nena's Lächeln mich hieß hoffen,

Sah ich die Tür des Paradieses offen,  
Und heut, da Nena's Herz in Flammen steht,

Bin ich ein großer König und Poet.

### THE POET

And if the clever people wish to ask me  
From whom I learned to speak in verses:  
In my heart I must carry those glowing embers  
That resoundingly, singingly break forth to the  
light of day.

The day upon which I first met Nena  
My spirit was blessed with verses.  
The day upon which Nena's smiles first let me  
hope

I saw the door of Paradise open,  
And today when Nena's heart is completely  
engulfed in flames,  
I am a great king and poet.

Marx specifies “Der Dichter” to be sung by a middle male voice. The text depicts a poet who is singing of his beloved, Nena. Many ask him how he learned to speak as a poet. The day he met Nena he was blessed with verses and when her heart was engulfed in the flame of their love he was a poet and a king.

“Der Dichter” follows a through-composed form and features two main accompanimental themes from the piano: the first features a spritely and excited dotted-note figure (first appearing in mm. 1-4), and the second theme has a slower, flowing eighth-note melody with a running sixteenth-note texture (first appearing in m. 5). [See Figure 3.5]



Figure 3.5, “Der Dichter” mm. 1-6, Joseph Marx<sup>84</sup>

Leicht und zierlich. Joseph Marx.

Piano. *mp* *decresc.*

(fret) *mp* *cresc.*

Und wollen mich die klu - gen Leute fra gen, von wem iches ge-

*a tempo (fließend, aber nicht schnell)*

*molto rit. e decresc.* *mp sempre legato* *poco cresc.*

Marx specifies *Leicht und zierlich* (light and delicate) as the poet is weaving delicate verses of his love. The opening 4-measure introduction features the first dotted-note theme in 6/8. As can be seen later in the piece, this theme accompanies his song whenever he thinks of his beloved, Nena. As a result, it is far more excited and exuberant. Ascending sixteenth notes lead to a swelling dotted figure that rises up to an F. This figure is repeated down by a third twice more before leading into a *molto rit.* in m. 4 that sets up the more contained second theme. Marx sets the first two lines of poetry very conversationally with syllabic, speech-like text. Underneath is a flowing, *sempre legato* accompaniment from the piano that represents the gentle verses that his heart has learned to create. The shift to 4/4 as opposed to the previous 6/8 creates a slower tempo which allows for a declamatory presentation of text. At “Im Herzen” (“in my heart”) in m. 8, the music becomes more yearning as he speaks of the embers of love (“muß ich jene Gluten

<sup>84</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 9.

tragen”). His longing and desire is shown through the repeated descending dotted figures from the vocal line on the words “Gluten,” “tragen,” “klingend,” and “singend.” [See Figure 3.6]

Figure 3.6, “Der Dichter” mm. 9-11, Joseph Marx<sup>85</sup>



Measure 13 returns to the excited material of the opening with a brief two-bar interlude in the piano. The singer’s excitement in regards to the day he met his beloved is shown through his premature entrance, the use of a quickened tempo (a return back to 6/8), as well as the more active piano part. Marx broadens both the tempo and dynamic level on the word “Versen” (“verses”) in m. 19 to punctuate it as the most important word in the poet’s message. “Versen mir der Geist gesegnet” (“my spirit was blessed with verses”) is supported by broad, reverent chords in the piano. What follows is another return to the opening theme, but with direction for luxuriant time to be taken (*sehr zurückhalten, rit. e decresc. molto*, as well as a *rit. and decresc.*) as he sings of her smile. Marx slows the tempo to transition back into the sixteenth note figure in 4/4 as he sees the door to paradise open—“sah ich die Tür des Paradieses offen.” Suddenly in m. 28, the

<sup>85</sup> Ibid.

tempo pushes forward passionately with *belebend und steigernd* (lively and increasing). As Nena's heart is engulfed in the flames of love, the music swells with a growing *cresc. e accel* while the piano's texture thickens and increasingly rises in register with each iteration of the dotted-note figure. As the piano settles on a resolute tonic harmony in m. 33, the singer exclaims proudly that he is a great king and poet. "König" ("king") is broadened (*breit*) for the singer's highest and most triumphant note while the piano continues with full and regal chords (*markiert*) which firmly resolve to the B $\flat$  tonic in m. 35. The postlude pushes forward in 6/8 and the opening figure once again descends by thirds with a *rit. e decresc.* before ending in an upward flourish.

#### #4, AM BRUNNEN

O schick' mich nicht allein zum Brunnen fort;  
Klein bin ich, Mutter, weiß mich nicht zu  
wehren.  
Ein Knabe trifft mich auf dem Schulweg dort,  
Der schwur, er wolle mich das Küssen lehren.  
O Knabe, treib' es nicht zu arg; denn wisse:  
  
Klein bin ich, doch ich will dir's nicht vergessen,  
Und büßen sollst du einst für alle Küsse.

#### AT THE WELL

Oh do not send me off all alone to the well;  
I am small, mother, and do not know how to  
defend myself.  
A boy meets me there on the way to school,  
He swore he wanted to teach me about kissing.  
Oh young lad, do not overdo it, for know this  
well:  
I am small, but I shall not forget what you did,  
And someday you shall pay for all the kisses.

"Am Brunnen" is to be sung by a middle female voice portraying the girl in the poem. She begs her mother not to send her to the well alone where a boy there teaches her about kissing. She warns the boy that he will pay for all the kisses. Her cheeky and flirtatious response to his advances tell the story of young love.

The piece begins simply with a brief one-bar introduction from the piano that establishes a B $\flat$  pedal in the bass. This bass pedal persists throughout the first three

phrases. The accompanimental undulating triplet figure in the piano paints a simplistic innocence as she meekly pleads with her mother. Marx's opening tempo indication is *Eilend (doch nicht zu sehr)*—(rushing, but not too much). She wants to appear desperate and defenseless but not so much as to not visit the boy again. In mm. 4 and 5, the singer's off-beat entrances on "Mutter" ("Mother") and "weiß mich nicht" ("I do not know") give her a breathless and (albeit feigned) helplessness. As she sings "weiß mich nicht zu wehren" ("I do not know how to defend myself") there is written a *poco rit.* as a whining plea to her mother. [See Figure 3.7]

Figure 3.7, "Am Brunnen" mm. 4-6, Joseph Marx<sup>86</sup>



In m. 6 the music once again returns to the opening motif, but quickly begins to show the girl's frustration through the multiple *cresc.* markings in mm. 7 and 8. "Der schwur" ("he swore") shows a brief flash of anger through an accent and *mf* marking. This is also the first time that there is a break from the Bb pedal. Here the two-bar phrase structure is also broken as the phrase is extended to the end of m. 12. The elongation of "Küssen lehren" ("learning kisses") displays to the listener the first explicit examples of the girl's true

<sup>86</sup> Joseph Marx, "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1," Score, Wien: Universal Edition, 2018, 12.

attitude towards the boy's advances. As the piano settles back into a B $\flat$  pedal on "lehren," her indecision is shown through the piano's *decresc. e rit* and tonally ambiguous rocking motions in m. 13. [See Figure 3.8]

Figure 3.8, "Am Brunnen" mm. 10-13, Joseph Marx<sup>87</sup>



Both her frustration and desire begin to build in m. 15 with explicit two-bar alternations between *a tempo* and *poco rit.* markings within the phrases. Her excitement can be seen through the tempo-quickenning *a tempo* at the beginning of m. 15 which crescendos and has a *poco rit.* in m. 16. The same alternation is repeated in the next two measures as she is warning him not to overdo it. The two-bar accompanimental figures are transposed up a step while her vocal line is breathlessly interrupted by off-beat entrances. In m. 19, the piano begins a chromatic chordal ascent while broadening (*rit.*, *breiter werden*) to a *ff*. While settling on a cadential 6/4, her final warning is given to him dramatically before a triumphant resolution to the E $\flat$  major tonic. The postlude presses forward (*bis zum Schluß schneller werden*—become faster until the end) with the opening material of the piece, this time hurried and excited as it rapidly rises to a final *ff* E $\flat$  chord.

<sup>87</sup> Ibid.

## #5, DIE LIEBSTE SPRICHT

Sie sagen mir, daß meine Wangen schwarz sind,  
 Doch wächs't das beste Korn in schwarzem  
 Land,  
 Und sieh doch nur die Nelken, wie sie schwarz  
 sind,  
 Und doch so gern trägt man sie in der Hand.

Sie sagen mir, mein Liebster sei zu braun;  
 Mir deucht er wie ein Engel anzuschau'n.  
 Sie sagen mir, schwarz sei mein liebster Freund,  
 Der mir ein Engel doch vom Himmel scheint.

## THE BELOVED SPEAKS

They tell me that my cheeks are dark,  
 Yet the best wheat grows in dark soil,

And only look at the carnations, how dark they  
 are,  
 And yet one carries them in one's hands so  
 gladly.

They tell me that my beloved is too brown;  
 To me he is like an angel to gaze upon.  
 They tell me, dark is my most beloved friend,  
 Who seems to me to be an angel from heaven.

Sung by a middle-voiced female, “Die Liebste Spricht” depicts a woman explaining how she and her beloved are happy in their rural life. Although others tell her that her skin is too dark (from a simple life of working outdoors), she says that she is glad. Although they tell her that her beloved is too brown, to her he is like an angel from heaven.

The piece begins without an introduction from the piano and rather simply with an upbeat to a dance-like accompaniment and rhythm. The piano features two accented eighth notes to begin the folk-like dance. The second beats of the bar are preceded by sixteenth-note upbeats which break the running eighth notes. The downbeats of each measure are also approached by a *cresc.* followed by a sudden *mp* on the second beats. This creates a moving (*Bewegt*) and rhythmic dance with an accented and prominent pulse. [See Figure 3.9]

Figure 3.9, “Die Liebste spricht” mm. 1-2, Joseph Marx<sup>88</sup>

As a result of the prominent pulse, the lack of rubato is starkly contrasted to previous songs in the set. The steady rhythmic pulse effectively portrays the simplicity of the poem. Simplicity is also shown through the singer’s vocal line; the first phrase is a basic outline of the tonic G-major triad. Also, each sung measure highlights every beat in the bar without any offbeat accents. In m. 4 she likens her dark skin to carnations (“und sieh doch nur die Nelken, wie sie Schwarz sind”). Here the strict rhythm breaks with a *poco rubato* marking as well as *langsamer werden*. Marx also softens the dynamics in the next two-bar phrase with *langsamer decresc.* As she sings of the carnations in m. 5, the piano’s articulation is elongated to *non staccato* and the figuration features straight eighth notes in favour of the spritely sixteenth-note pickups. Repeated crescendi and decrescendi coupled with the *poco rubato* marking indicate a continual fluidity in tempo. Marx softens the dance figurations to further portray the delicate flowers in m. 7 with a *legato* marking as well as a more chordal texture. [See Figure 3.10]

<sup>88</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 14.

Figure 3.10, “Die Liebste spricht” mm. 5-8, Joseph Marx<sup>89</sup>

The musical score for "Die Liebste spricht" mm. 5-8 by Joseph Marx is presented in two systems. The first system covers measures 5-8, and the second system covers measures 9-12. The vocal line is in G major and 6/4 time. The piano accompaniment is in G major and 6/4 time. The score includes various performance markings such as *innig*, *poco rubato*, *(langsamer werden)*, *poco a poco rit.*, *langsamer decresc.*, *mp*, *a tempo*, *legato*, and *decresc. e rit.*. The lyrics are in German and are written below the vocal line.

The opening dance-like material returns in m. 9 as she sings of her beloved. The two-bar phrase structure continues but with added intensity through the *molto staccato* markings in the piano. Upper-register chords lead into a motivic repeat of the previous phrase but transposed up a tone in m. 11. As she sings that he is like an angel (“er wie ein Engel”), the indication *etwas zurückhalten* (somewhat held back) advises the singer to briefly linger and show her passion. Intensity is increased further in m. 13 as the piano resigns to slowed (*langsamer*) and emphasized straight eighth note chords which are punctuated by tenuti and accents. The singer’s vocal line intensifies with rising dotted figures until climaxing on “Engel” (“angel”) in m. 15 with a G as her highest note supported by a strong cadential 6/4 chord. A definite resolution to the G-major tonic begins the postlude as the opening material is once again repeated.

<sup>89</sup> Ibid.



## #6, ABENDS

Geh schlafen, Liebste, lege dich zur Ruh.  
 Dein Kissen wird in Rosen sich verwandeln,  
 Das [Leintuch wird]<sup>2</sup> mit Veilchen sich  
 bedecken,  
 Und nicht, Geliebte, wirst du einsam bleiben:  
 Es fliegen, um dein hold Gesicht zu schauen,  
 Zwölf Englein herab aus Himmelsauen.

## EVENING

Go to bed, dearest, lie down to your rest.  
 Your pillow shall transform itself into roses,  
 Your linen sheet shall be covered with violets,  
  
 And, beloved, you shall not remain alone:  
 In order to see your lovely face,  
 twelve little angels shall fly down from the  
 heavenly fields.

Sung by a middle male voice, “Abends” is a sweet song sung to his beloved in her bed as she sleeps. Seductive imagery of roses and violets paints their sensual moments together. He assures her that she will never be alone and that twelve little angels will fly down from heaven just to see her lovely face.

“Abends” features a recitative style of text setting. The piano simply sets up an F-major pedal with flowing, *sempre legato* parallel thirds for the opening phrase which is repeated in the next two phrases. This allows the singer to move freely above in the natural speech patterns of the language, much like a traditional recitative, despite being accompanied during every eighth note. The pattern of a 5/4 measure moving to a 2/4 measure as one phrase keeps the vocal line feeling unmeasured and free (*Fließend und frei im Vortrag*—fluently and free in delivery). In the opening phrase he tells his beloved to lie down to rest: “lege dich zur Ruh.” The vocal line moves predominantly stepwise and lands gently on his lowest note in the piece (C) for “Ruh.” In m. 3 he becomes more passionate through a slightly higher dynamic level (*mp*) as well as a crescendo and decrescendo marked in the piano. The words “Kissen” (“pillow”) and “Rosen” (“roses”) are both emphasized through the falling third of C—A. [See Figure 3.11]

Figure 3.11, “Abends” mm. 1-4, Joseph Marx<sup>90</sup>

Fließend und frei im Vortrag.

Gesang. *p*  
Geh' schla-fen, Lieb-ste, le-ge dich zur Ruh,

Piano. *p sempre legato* *mp*

*mp* *decresc.*  
dein Kis-sen wird in Ro-sen sich ver-wan-deln,

Measure 7 marks the first departure from the F-major pedal accompaniment as the piano moves to a pedal on D. The break in placidity is further highlighted by the *steigernd* (increasing) marking, moving the tempo forward. His break from F-major and the increased tempo help to show his urging that she will not remain alone.

Unexpectedly, the bass moves to an A $\flat$  pedal in m. 9 and then to a D $\flat$  in m. 11. Measure 11 is the first unsung moment of music and is also the first break from the alternating 5/4—2/4 metric pattern. This helps to set up the return to the F-major pedal of the opening. In m. 12 his vocal line ascends up to his highest note (F) on the word “Engel $\ddot{u}$ n” (“little angels”). Here, the poetry of the angels is shown through the higher register of the vocal line, the *p* dynamic, and the drastic slowing of tempo (*Langsamer*).

<sup>90</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 16.

[See Figure 3.12] The piano postlude does not move from the tranquil F-major pedal as it slowly descends down through parallel thirds starting in m. 13.

Figure 3.12, “Abends” mm. 11-12, Joseph Marx<sup>91</sup>

Langsamer. (*rubato*) *decresc.*

Zwölf En - ge - lein her - ab aus Him - mels -

*mp* *p* *cresc.* *decresc.*

### #7, DIE LILIE

Ich stell' ein Lilienstäudlein an mein Fenster,  
Am Abend pflanz' ich's, frühe war's erblüht.

Die Blätter überzweigten mir das Fenster,  
Zum Schatten für dein Haupt, wenn Mittag glüht.  
Zu kühlen dein Gesicht im Sonnenbrand,  
Pflanz' ich in Erd' -- ein Paradies entstand.

Zum Schatten Mittags für dein zart Gemüthe  
Pflanz' ich in Erd' -- und unsre Lieb' erblühte.

### THE LILY

I placed a little lily plant at my window,  
In the evening I planted it, in the morning it had  
blossomed.

The leaves grew across my window  
As a shade for your head, when noonday blazes.  
To cool your face in the burning sun  
I planted it in the earth -- a paradise came into  
being.

To shade at noon your tender spirit  
I planted it in the earth -- and our love  
blossomed.

“Die Lilie” is sung by a middle female voice representing a woman singing to her beloved. She planted a little lily plant at her window to shade his head and cool his face.

Just like the lily plant, their love blossomed and created a paradise.

<sup>91</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 17.

The main prevailing accompanimental figure that persists throughout “Die Lilie” is repeating eighth-note upbeats slurred to quarter notes on each beat. This gentle undulation continues largely uninterrupted. The repeating slurred motive creates a slow harmonic rhythm which causes the accompaniment to be very placid. The undulating figure serves as an Impressionistic effect because of the atmospheric mood that it sustains throughout the song. The tempo marking is *Fließend (Ziemlich frei und sehr natürlich im Vortrag)*—fluent (somewhat free and very natural in delivery). Together with the repeating slurred motive, the free tempo marking allows for liberal use of rubato. The piano begins with two slurred figures before the singer’s mid-measure entrance. This leaves the meter highly ambiguous as the singer gently emerges from the texture. The repeating slurred motive also maintains a tonic pedal in the first phrase which briefly embellish the tonic through the submediant. Dynamic markings from the piano very much follow the arc of the singer’s phrase with a *cresc.* leading up to an E on “Lilienstäulein” (“little lily plant”) followed by a *decresc.* while she descends down during “Fenster” (“window”) in m. 3. Two slurred figures in the piano separate the first and second phrases in m. 3 and the tonic pedal is broken in the second phrase. On the word “erblüht” (“blossomed”) the tempo broadens (*poco rit.*) and the singer is directed to *messa di voce* in mm. 5 and 6, painting the blossoming of the lily. [See Figure 3.13] At this point there is a dominant arrival and a return to the tonic pedal on A. The two-bar phrase is extended half a measure because of the extended E on “erblüht.” As a result, there is a 6/8 measure which destabilizes the regularity of meter.

Figure 3.13, “Die Lilie” mm. 3-8, Joseph Marx<sup>92</sup>

The musical score for "Die Lilie" by Joseph Marx, measures 3-8, is presented in two systems. The key signature is G major (one sharp) and the time signature is 6/8. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are in German. The piano accompaniment includes various dynamics and tempo markings.

System 1 (measures 3-6):

- Vocal line: Fen - ster, am A - bend pflanzt' ich's, frü - he war's er - blüht. (measure 6 has a *cresc.* marking)
- Piano line: *sempre* (measures 3-4), *cresc.* (measure 5), *mf* (measure 6), *decresc.* (measure 7), *mp* (measure 8), *poco rit.* (measure 9), *mp* (measure 10)

System 2 (measures 11-14):

- Vocal line: — Die Blät - ter ü - berzweigten mir das Fen - - ster, zum
- Piano line: *decresc.* (measure 11), *mf* (measure 12), *tempo* (measure 13), *mf (mp)* (measure 14), *p* (measure 15)

The singer tells of the leaves growing across the window during the two-bar phrase in mm. 7 and 8. Here the vocal line simply outlines an A-major triad while the piano continues the tonic pedal with submediant embellishments. In m. 9 when she sings of the purpose of these leaves as a shade for her beloved's head ("zum Schatten für dein Haupt"), the music becomes more expressive; the tempo broadens (*Etwas langsamer werden, zurückhalten*—somewhat slowed down, held back) and the harmonies are far more chromatic. As the noonday blazes ("Mittag glüht") the tempo moves a little bit forward (*ein wenig belebend*—a little lively) and the texture thickens with descending triadic slurred figures.

The following interlude in m. 11 and 12 transitions into a break from the repeating slurred motive for the first time. The expected two-bar phrase structure

<sup>92</sup> Joseph Marx, "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1," Score, Wien: Universal Edition, 2018, 18.

becomes shortened to separated, one-bar phrases which subsequently increase in dynamic levels. Each phrase is separated by a *poco rit.* and restarted by an *a tempo* with growing intensity. The broadest one-bar phrase occurs as she sings of their paradise together (“ein Paradies entstand”) before once again returning to the opening figure in m. 17. The beginning material is quickly deconstructed as her outpouring of emotions is shown through the *cresc. e poco accel.* and rising slurred figures which come to suspend on a C# in m. 20. Finally, she proclaims that their loved blossomed (“und uns’re Lieb er blühte”) while the piano ascends with rising slurred figures before gently resolving.

#### #8, WOFÜR

Das Meer ist für die Fischer auf der Welt,  
Die Berge für die Jäger hingestellt,

Das Fegefeu'r, die Sünden auszufegen,  
Die Lieb' erfand man der Verliebten wegen

Die Bunden sind für Krämervolk gemacht,  
Die Fenster für ein Stelldichein bei Nacht.

#### FOR WHAT

The ocean is for the fishers upon the earth,  
The mountains have been placed there for the  
hunters,

Purgatory, in order to sweep out sins,  
Love was discovered because of those who were  
in love,

Guilds were made for the shopkeepers,  
Windows for a rendezvous by night.

“Wofür” is a fast folk tune whose simple poetry comments on love being a part of everyday life. The ocean is for the fishers, the mountains are for the hunters, and the guilds are for the shopkeepers. In the same way, love was discovered because of those in love, and windows were made for secret rendezvous by night.

“Wofür” begins with a fast and spirited introduction much akin to a folk dance or hunting song. The downbeats feature a left hand tonic chord in *mp* with a repeating drone D in the bass. The off-beats have accented *mf* sixteenth notes which propel the forward

motion and create a fast, dance-like folk rhythm over droned chords of open fourths and fifths. The singer's phrases follow a repeating pattern of an eighth-note upbeat followed by two bars of rhythmic eighth notes which settle on a dotted quarter note in the third bar. The fourth bar of the phrase acts as a brief lead-in to the next phrase. This repeating rhythmic phrase structure helps to emphasize the heavy-handed speech rhythm of the poetry. The singer's first phrase is a simple outlining of the tonic g-minor triad. The second phrase at the pickup to m. 7 grows to a *mf* and rises up to an F—a third higher than the previous phrase. This leap up to the F serves as word-painting for “die Berge” (“the mountains”): the sudden upward interval paints the height of the mountains. [See Figure 3.14]

Figure 3.14, “Wofür” mm. 1-8, Joseph Marx<sup>93</sup>

Joseph Marx.

**Rasch u. bestimmt.**

Gesang. *mp* *cresc.*

Das Meer ist für die Fischer auf der

Piano. *mf* *mp* *mf* *mp simile*

Welt, — die Ber-ge für die Jä-ger hin-ge-

*decresc.*

<sup>93</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 20.

The accompanimental figure in the piano changes slightly in m. 11 through added sixteenth notes in the left hand. The following phrase in m. 15 breaks from the steady pulse and introduces rubato with the subject matter changing from the mundane to that of love. *Etwas langsamer werden* (somewhat slowed down) as well as a crescendo pull back the tempo for the opening of the phrase on “die Lieb’.” The sentimental phrase further slows with a *decresc. e rit* and a *sempre rit.* before resuming with everyday matters: “die Bunden” (“the guilds”). Here in m. 17 the accompanimental figure changes once again with triplet sixteenth notes in the left hand that increase the intensity and forward motion. In m. 21 there is an abrupt change from g minor to G major as well as a *cresc. e acceler.* Excitement builds as the singer tells of a rendezvous by night and the sixteenth note triplets rise quickly towards a short fermata. The singer’s line rises to the highest note (G) with a written out *messa di voce*. A brief dominant chord links back to the opening material, this time in G major as the singer’s suggestive “bei Nacht” ends the poetry in m. 27. The postlude accelerates forward with an *acceler. e cresc.* in the piano before suspending on three pointed and unsettled octaves on D in three registers that leave the tonic unresolved. This unresolved ending on D serves to set up the following song, “Sendung” by converting this G-major dominant to the new tonic in D major. The lack of resolution heightens the suggestive text of a secret rendezvous at night. [See Figure 3.15]



Figure 3.15, “Wofür” mm. 28-32, Joseph Marx<sup>94</sup>



### #9, SENDUNG

Vier Grüße send' ich zu dir auf die Reise,  
 Als meine vier getreuen Liebesboten.  
 Der erste pocht an deiner Pforte leise,  
 Der zweite soll vor dir die Kniee senken,  
 Der dritte dir die weiße Hand berühren,  
 Der vierte soll dich bitten, mein zu denken.

### MESSAGE

Four greetings I send to you upon your journey,  
 As the four loyal messengers of my love.  
 The first knocks gently upon your gate,  
 The second is to sink to his knees before you,  
 The third is to touch your white hand,  
 The fourth is to beg you to think of me

“Sendung” describes a message sent from a lover to his beloved while she is away. The message is of four figurative messengers that each illustrate his proclamation of love for her. The first knocks gently on the gate of her heart. The second messenger sinks to his knees in submission to her. The third touches her white hand—a poetic symbol of purity, virginity, and love. Lastly, the fourth pleads that she only think of him while she is away.

“Sendung” is through-composed with irregularities in phrase lengths. Each phrase corresponds to a line of the poetry and is either three or four measures in length. The first phrase is preceded by two brief chords from the piano in D major. Chromatic descents in the inner voice of the left hand of the piano serve to elongate and colour the harmonies:

<sup>94</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 21.

in m. 2, the descending B—B $\flat$ —A; in m. 3, the C $\sharp$ —B $\sharp$ —B $\flat$ . [See Figure 3.16] The first phrase remains simple harmonically with a pedal on D and an outlining of the D-major triad from the vocal line. This serves as a simple introduction to the letter that he is writing to her. The second phrase at the pickup to m. 5 introduces rubato with *cresc. e rit.* and *breiter* markings towards the middle of the phrase on “getreuen” (“faithful”). The stress in the phrase is on “faithful” rather than the messengers of love as he is reassuring her that he is being faithful.

Figure 3.16, “Sendung” mm. 1-7, Joseph Marx<sup>95</sup>

The musical score for "Sendung" by Joseph Marx, measures 1-7, is presented in two systems. The first system shows measures 1-4, and the second system shows measures 5-7. The vocal line (Gesang) is in G major, 8/8 time. The piano accompaniment (Piano) is in G major, 8/8 time. The vocal line starts with "Vier Grü - ße send' ich zu dir auf die" and continues with "Rei - se, als mei - ne vier ge - treu - en Lie - bes - bo - ten." The piano accompaniment includes dynamic markings like *p*, *mp*, and *cresc. e rit.*, and performance instructions like "Leise bewegt. (doch ruhig)", "breiter", and "a tempo". The piano part also has a (zart) marking at the end.

The first messenger is represented with the *zart* (tender) marking at the pickup to m. 8. As the singer leaps up an octave to D and suspends on the word “Pforte” (“gate”),

<sup>95</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 22.

the piano features two accented chords as two gentle rapping knocks on the gate to her heart. The second messenger is displayed through falling figures in the vocal line. “Zweite” (“second”) and “Knie” (“knees”) are represented by a falling second. Also, on “senken” (“sink”) the piano features falling intervals in m. 16: B—A#—F#, and in measure 17: A#—G#—D. These descending lines suggest that he is sinking to his knees through their downward motion. [See Figure 3.17]

Figure 3.17, “Sendung” mm. 16-19, Joseph Marx<sup>96</sup>



The third messenger speaks of her white hand. In m. 19, Marx sets “Weiße” (“white”) with an octave leap in the vocal line and a *p* dynamic to bring importance to the word as a representation of her innocence and purity. The texture thickens through broad chords in m. 20 as the final messenger pleads to her in m. 22 over a rolled cadential 6/4 chord. The dominant chord is prolonged in m. 24 through a suspension and the tonic resolution is delayed through another suspension in m. 25 on “denken” (“think”). The postlude prolongs the tonic through chromatic colouring before fading over a tonic pedal.

<sup>96</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 23.

## #10, ES ZÜRNT DAS MEER

Es zürnt das Meer, es zürnt die Felsenküste,  
 Es zürnen alle Sterne mit der Sonne,  
 Es zürnt mit mir, der sonst mich freundlich  
 grüsste;

Die bösen Zungen haben's angesponnen.  
 Könnt' ich mit Feuersglut sie all verheeren,

Wie Flammen dürres Haidekraut verzehren!

## THE SEA RAGES

The sea rages, the rocky coast rages,  
 All the stars rage against the sun,  
 He, who usually greeted me in such a friendly  
 manner, is angry with me;

Evil tongues have spread false tales.  
 If I could only devastate them all with burning  
 heat,

The way flames consume dry heather!

“Es zürnt das Meer” depicts a woman furious that false rumours have been spread about her by evil tongues. She is so angry that even the sea rages and the stars rage against the sun. Her love interest—the man who was so friendly to her—is now angry with her and she wishes she could destroy all those spreading false tales with devastating flames.

This song follows a ternary form in g minor and opens with a stormy two-bar introduction. The piano begins with an accented dissonant chord at a *f* dynamic level as a peel of thunder followed by rumbling sixteenth notes. [See Figure 3.18] The stormy sea is represented by the heavy chords which rise and broaden (*breiter werden*) up to a g minor chord as the top of a tumultuous wave. The wave falls back in m. 3 for the singer's entrance. Her melody is highly disjointed with leaping intervals, and the accompanimental figure in m. 4 features a turbulent rocking motion painting an image of the “raging sea.” The interval of a second (G to A and back down to G) in the left hand of the piano is displaced by an octave and four thirty-second notes which perpetuates the wavy feeling. The G remains as a pedal in the bass as the chords build in dynamic and dissonance. The singer's second phrase, beginning in m. 9, broadens through a *rit.* and *Breiter (doch schwungvoll)* marking (wider but sweeping). The vocal line ascends to an F

as she sings of the stars in the sky (“Sterne”). The sun and stars are accompanied by a broad, chordal texture.

Figure 3.18, “Es zürnt das Meer” mm. 1-8, Joseph Marx<sup>97</sup>

The musical score for "Es zürnt das Meer" (measures 1-8) by Joseph Marx is presented in 8/8 time. The vocal line (Gesang) is in B-flat major and begins with a rest in measure 1, followed by the lyrics "Es zürnt das Meer," in measure 2. The piano accompaniment (Piano) starts with a strong, rhythmic pattern in the right hand, marked *f* and *mf*, and a more active line in the left hand. The tempo is marked "Schwungvoll." and "a tempo". The piano part includes dynamic markings: *f*, *mf*, *cresc.*, *f assai*, *mf*, and *mp*. The vocal line has lyrics: "Es zürnt das Meer, es zürnt die Fel - sen - kü - ste, es". The piano part has a rocking motion in the right hand and a more active line in the left hand.

The B section begins in m. 13 and uses the same rocking motion in the piano, but now without burning anger. Marked *Etwas langsamer (zart)* (somewhat slower, tender) and in *mp*, her rage is quelled as she thinks of her love. The stormy theme is transformed as “freundlich” (“friendly”) is highlighted on an F. The storm is settled further through *langsamer werden* (slowed down) in m. 16 as well as the broken upper notes in the right hand of the piano. Her pleasant thoughts are abruptly interrupted by two accented notes in the piano, returning us back to *a tempo* (as well as her fury) in m. 18. Both the piano and vocal line are marked with sharp accents in m. 19 while speaking of the evil tongues

<sup>97</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 2.

that have spread these rumours (“die bösen Zungen”). Her anger is displayed through the dissonant chords in the piano as well as the disjointed vocal line. A short fermata separates the return to the A section in m. 23. This time, the stormy figure in the piano is abruptly stopped on the word “verheeren” (“devastate”) as she wishes to devastate them all. The opening motive begins small dynamically in m. 28 with *mp* and the marking, *schwungvoll im Hauptzeitmaß (immer steigend)* (sweeping in time, always increasing) which continually pushes the tempo. Her rage builds to her final word, “verzehren!” (“consume”) on the two most chromatically dissonant chords in mm. 32 and 33. The piano postlude quickly increases the tempo with an octave ascent towards the dominant and ends emphatically with a g minor chord.

#### #11, DIE BEGEGNUNG

Ich bin durch einen schönen Wald gekommen,  
 Wo grüner Lorbeer und Wachholder stand;  
 Drin hab' ich einen Jüngling wahrgenommen,  
 Der war mit Namen Herzensdieb genannt.  
 Daß Ihr derselbe seid, hab' ich vernommen,  
 An Euren Farben hab' ich Euch erkannt;  
 An Eurer Schönheit kannt' ich Euch im Nu, -  
 Man warnt vor Euch: ich lache nur dazu.

#### THE MEETING

I walked through a beautiful wood,  
 Where green laurel and juniper stood;  
 Therein I became aware of a young man,  
 He was named 'Heart-Thief.'  
 I have perceived that you are the selfsame man,  
 I knew you by your colours;  
 By your beauty I knew you at once,-  
 They utter warnings about you: I merely laugh at that.

Sung by a middle female voice, “Die Begegnung” is a story of a woman who meets a man in a beautiful forest. This man, she has heard, was named a thief of women’s hearts, and by his beauty she knows it to be true. She has heard warnings about him, but she simply laughs at them.

“Die Begegnung” begins with a one-bar introduction from the piano with undulating eighth notes over an A major pedal. As in previous songs, the singer’s

opening phrase outlines the tonic triad. The melody is simple as the text is a simple introduction to her story. In m. 4, “Lorbeer” (“laurel”) and “Wachholder” (“juniper”) become stressed within the phrase through crescendi and decrescendi. Harmonically, the second phrase remains simple with a move to the submediant in m. 4 and the dominant in m. 5 before the tonic pedal is once again resumed in m. 6. Here she discovers the young man. The vocal line ascends to its highest note yet with an F# on “Jüngling” (“youth”) as well as the largest dynamic (*mf*) showing her excitement at such a discovery. In m. 9 a *poco cresc.* leads to a short fermata before “Herzensdieb” (“heart thief”) in m. 10.

A new section begins in m. 11 with a faster tempo (*Etwas rascher*) in 2/4. The accompanimental figure changes to lightly accented eighth notes (*leicht markiert*) with repeating dotted figures in the vocal line displaying her mischievousness and playfulness. The dotted sixteenth-note figure in m. 13 on “derselbe seid” (“the same”) is immediately echoed in the piano. [See Figure 3.19]

Figure 3.19, “Die Begegnung” mm. 13-15, Joseph Marx<sup>98</sup>

The image shows a musical score for the song "Die Begegnung" by Joseph Marx, measures 13-15. The score is in 2/4 time and D major. It consists of a vocal line and a piano accompaniment. The vocal line has the following lyrics: "sel - beseid, hab' ich ver - nom - men, an Eu - ren Far - ben hab' ich Euch er -". The piano accompaniment features a repeating dotted sixteenth-note figure in the right hand and a dotted eighth-note figure in the left hand. The score includes dynamic markings: *poco cresc.* for the vocal line, *mf* for the vocal line, *cresc.* for the vocal line, *leicht markiert* for the piano accompaniment, *cresc.* for the piano accompaniment, and *decresc.* for the piano accompaniment.

<sup>98</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 5.

The same echoing happens in m. 15 on “Farben hab” (“your colours”) and the dotted figure in the piano increases in frequency before broadening (*langsamer werden*) to the climactic F# in the vocal line for “Schönheit” (“beauty”). Here the texture thickens through repeated chords in the right hand of the piano. The playful flourishes from the piano in m. 19 show her flippant attitude towards the warning given about the young man. Finally, the accents and brief sixteenth-note separation during “lache” (“laugh”) express the laughter in the text. [See Figure 3.20]

Figure 3.20, “Die Begegnung” mm. 19-21, Joseph Marx<sup>99</sup>

The musical score for 'Die Begegnung' mm. 19-21 by Joseph Marx is presented in two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line has lyrics: 'warnt vor Euch: Ich la - che nur da - zu.' The piano part includes dynamic markings like 'tempo', 'mp', 'mf', 'p', and 'p (leicht)'. There are also performance instructions like '8.' and 'p'.

## #12, DIE TOTE BRAUT

O Apfelblüte!

Und wenn ich werd' im Sarg gebettet liegen,  
Bringt mir die Kerze Der, für den ich glühte.

Und wenn die Bahre mich hat aufgenommen,  
Wird mein Geliebter in die Kirche kommen.  
Und wenn er weint vor großem Kummer, dann  
Schlag' ich die Augen auf und lächl' ihn an.  
Und wenn er lacht um seine todte Braut,  
Schlag' ich die Augen auf und weine laut.  
Und wenn er spricht: Ach Herz, ich liebte dich! –  
Seh' ich ihn an und sag': O bete nun für mich!

## THE DEAD BRIDE

Oh apple blossom!

And when I lie bedded in my coffin,  
He, for whom I blazed with love, shall bring me  
the candle.

And when the bier has received me,  
My beloved shall come into the church.  
And if he weeps in his great anguish, then  
I shall open my eyes and smile at him.  
And if he laughs because of his dead bride,  
I shall open my eyes and weep loudly.  
And if he speaks: Ah, my heart, I loved you! –  
I shall look and him and say: Oh pray for me  
now

<sup>99</sup> Ibid.



“Die tote Braut” is sung by a middle female voice and is told from the perspective of a deceased bride who is a restless spirit singing of her husband. When she is dead and in her coffin he will come to see her in the church. If he weeps in anguish, she will smile. If he laughs, she will weep loudly. If he says that he loved her, she will ask him to pray for her.

“Die tote Braut” is the height of dramatic expression within Marx’s *Italienisches Liederbuch*. It is also noticeably more explorative and expressive harmonically with a bold harmonic language, and features extreme use of rubato throughout. The piano part is highly orchestral and independent from the vocal line. The vocal line itself is suited to a larger voice given the dynamic size and range of the song, as well as the more orchestral accompaniment from the piano. It begins with a four-bar introduction from the piano that presents the ghostly atmosphere of the dead bride.

The key is tonally ambiguous, loosely beginning in  $a\flat$  minor, involving highly dissonant augmented and diminished triads in the right hand. Rhythmic groupings alternate between triplets, regular eighth notes, and dotted figures, creating uneasiness. Four-against-three groupings, as in the beginning of m. 2, add to the unrest. Substantial rubato is implied from the beginning tempo marking, *Etwas bewegt und frei* (somewhat moving and free) and also from the numerous articulation and dynamic markings. The opening falling motive of two quarter notes (G—C) reappears throughout the song and is featured prominently in the introduction. [See Figure 3.21] The singer’s entrance quietly emerges out of *pp* in a low register and helps to outline an  $a\flat$  minor tonic. Her second phrase beginning in m. 7 repeats the rising  $E\flat$  to  $C\flat$  ascent but rises further up an octave ( $E\flat$ ) with a *cresc. e molto rit.* as she mentions her burning love for her husband.

Figure 3.21, “Die tote Braut” mm. 1-3, Joseph Marx<sup>100</sup>



There is a sudden change in texture to rising eighth-note triplets which unexpectedly settle on a warm C $\flat$  major chord in m. 12 at the mention of her beloved (“mein Geliebte”). The piano continues through soft *legatissimo* triplets that rise and settle on reverent chords in m. 13. This hymn-like, homophonic texture accompanies his entrance into the church (“in die Kirche kommen”), but is abruptly interrupted by the prospect of him weeping: “und wenn er weint” (“and if he weeps”). In measure 15, a sudden *f* on “weint” (“weeps”) is accompanied by turbulent rising sixteenth-note triplets. Her unstable emotions are shown through sudden dynamic and textural changes. [See Figure 3.22] The mood abruptly shifts again in m. 17 as she sings of opening her eyes (“Augen”) through sustained notes in the voice and light triplet eighth note chords which rise while fading in dynamic and tempo (*nach und nach langsamer werden*). As she sings, “lächl’ ihn an” (“smile at him”) the hopeful rising eighth-note triplets return.

<sup>100</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 6.

Figure 3.22, “Die tote Braut” mm. 12-16, Joseph Marx<sup>101</sup>

The musical score for measures 12-16 of "Die tote Braut" by Joseph Marx is presented in two systems. The first system (measures 12-14) shows the vocal line with a wide interval (breiter) and a rising interval (steigend). The piano accompaniment includes a wide interval (breiter), a soft (weich) and legato section, and a more active section with triplets and a forte (f) dynamic. The lyrics are: "lieb - - - ter in die Kir - che kom - men. Und wenn er". The second system (measures 15-16) shows the vocal line with a rising interval (steigend) and a soft (weich) and legato section. The piano accompaniment includes a wide interval (breiter), a soft (weich) and legato section, and a more active section with triplets and a forte (f) dynamic. The lyrics are: "weint vor gro - ßem Kum - mer, dann, schlag' ich die".

Measure 21 brings us into the most dramatic section of the song. A thick descending texture in *f* of falling chords accompanies her descending line while she sings “Und wenn er lacht um seine tote Braut” (“and if he laughs because of his dead bride”). The dramatic unaccompanied pickup to m. 23 is echoed by the piano in the following measure with increased intensity as the music grows to “und weine” (“and weep”). Here the piano shows her weeping through rapid sixteenth-note octaves that push forward up to a dramatic forte diminished chord on “laut” (“loudly”). Her ghostly wail is represented by a cascading chromatic descent of augmented chords over an  $A^b$  bass, creating a wash of sound as her outpouring of emotion. The rushing chordal texture rises in m. 27 to settle on a highly unstable C augmented chord. [See Figure 3.23]

<sup>101</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 7.

Figure 3.23, “Die tote Braut” mm. 26-27, Joseph Marx<sup>102</sup>

A brief pause is followed by another drastic shift in the music at the pickup to m. 28. *Ruhig* (“peaceful”) and *mp* is marked with a legato texture from the piano. From this point onward, the singer’s phrases become highly fragmented and separated. “Ich liebte dich!” (“I loved you”) is delicately set with a subito *pp e rit.*, however what follows displays her uncertainty. In m. 31 the piano features descending phrases of highly dissonant augmented chords that are transposed up by a whole tone each measure, increasing the tension despite the dramatic decrescendo and *rit.* Her final phrase, “O bete nun für mich” (“O pray for me now”) sorrowfully brings her to rest with her vocal line showing very little motion. A final arrival to Ab major supports her placid repetitions of

<sup>102</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 8.

E $\flat$  and upper-register chords colour an A $\flat$  pedal with an ongoing two-against-three rhythmic pattern. Her spirit fades throughout the slowing A $\flat$  major postlude.

### #13, WIE REIZEND BIST DU

Wie reizend bist du Montag Morgens immer,

Allein viel schöner noch den Dienstag drauf.

Mittwochs umfließt dich königlicher Schimmer,

Und Donnerstags gehst du als Stern mir auf.

Am Freitag schlägst du ganz mein Herz in  
Trümmer

Und baust es Samstag schöner wieder auf.

Am Sonntag dann, wenn wir im Putz dich sehn,  
Bist du nun gar zum Närrischwerden schön.

### HOW RAVISHING YOU ARE

How ravishing you always are on Monday  
morning,

And much more beautiful yet on the Tuesday  
following.

On Wednesday you are engulfed with a royal  
glow,

And Thursday you rise like a star for me.

On Friday you shatter my heart into fragments

And build it up again more beautifully on  
Saturday.

On Sunday then, when we see you in your finery,  
You are beautiful enough to drive one mad.

“Wie reizend bist du” is a poem about a lover telling their beloved how ravishing they are every day of the week. On Monday you are ravishing; on Tuesday, more beautiful yet; on Wednesday you are aglow; Thursday, like a star. On Friday you shatter my heart into pieces but build it up again on Saturday. On Sunday, in your finery, you drive me mad with your beauty.

“Wie reizend bist du” is a love song in B $\flat$  major featuring irregular phrase lengths through the use of multiple changing time signatures. Each line of poetry describes a day of the week. The vocal line begins often doubled in the right hand of the piano. Most phrases end with a substantial slowing of tempo, separating the phrases as the days of the week. However, monotony is avoided through irregularities in phrase lengths and changing meters. A recurring rhythmic motif is a falling dotted quarter-to-sixteenth note

figure. The accompanimental texture remains entirely chordal with constant eighth notes in the piano and dotted figures that mimic the vocal line.

The vocal line begins almost immediately with an offbeat entrance in 3/4 after a brief eighth note chord. The opening two-bar phrase descends downward as a sigh for Monday. In m. 3, an *a tempo* begins Tuesday in 2/4, and the word “schöner” (“more beautiful”) becomes highlighted with a *molto rit.* and *langsamer* (slower). Wednesday begins in m. 7 with the falling dotted figure appearing on “königlicher” (“royal”) and “Schimmer” (“glow”). Thursday begins in m. 10 and marks an increase in dotted figures creating a growing excitement. In m. 12, Friday’s phrase is linked to Saturday’s through *nach und nach steigend* (gradually increasing) which pushes the tempo into the following day; although the lover’s heart is shattered into fragments on Friday, it is built up again on Saturday. Falling dotted figures are much more frequent on Friday and Saturday, appearing on “Freitag” (“Friday”), “schlägst du” (“you shatter”), “Herz in” (“heart into”), “Samstags” (“Saturday”) and “wieder” (“again”). The increase in dotted figures enhances the lover’s excitement and propels the music into Sunday. Both the dynamic level and tempo are broadened in the beginning of m. 16 in Sunday’s description. The singer’s entrance once again rises higher in register to an F on “Sonntag” (“Sunday”) as the beloved’s most ravishing day of the week. The word “Putz” (“finery”) is emphasized with *zurückhaltend* (held back) and a *cresc.*, bringing attention to her beauty. In m. 20, the texture is thickened with the vocal line doubled in the piano up an octave. The accompaniment in m. 20 emphasizes how madly in love the singer is during the climactic highest note (F) on “närrisch” (“mad”); the rapidly falling accented sixteenth notes are starkly out of place to the rest of the accompanimental patterns for the

song and help to give weight to the important word. [See Figure 3.24] The phrase ends with a dominant-tonic resolution in m. 24 and the postlude echoes Monday's vocal line, representing the return to the beginning of the week.

Figure 3.24, "Wie reizend bist du" mm. 20-26, Joseph Marx<sup>103</sup>

The musical score for "Wie reizend bist du" by Joseph Marx, measures 20-26, is presented in two systems. The first system shows the vocal line and piano accompaniment for measures 20-24. The vocal line begins with the lyrics "bist du nun gar zum nár - - - risch" and ends with a dominant-tonic resolution. The piano accompaniment includes markings such as "steigernd", "breiter werden", "f", "mf", and "rit.". The second system shows measures 25-26, with the vocal line continuing with "wer - - den schön." and the piano accompaniment featuring "a tempo (ziemlich rasch)" and "poco rit." markings.

#### #14, AM FENSTER

Ich hab' empor gesehen und geglaubt,  
Im Fenster dort ging' auf der Sonne Glanz;

Die Brust noch drinnen, vorgelehnt das Haupt,

Ums schöne Haar schlang sich ein  
Veilchenkranz.

-- Gib Acht, Signor, daß ich dich nicht  
verwunde.

Du trägst der Liebe Waffen auf dem Haupt.  
Zwei Löckchen sind auf deinem Haupt zu sehn,  
Blickst du empor, so ist's um dich geschehn.

#### AT THE WINDOW

I looked up and believed  
That in the window there the sun's radiance was  
rising;

Her breast was still inside, her head was leaning  
forward,

About her beautiful hair was wound a wreath of  
violets.

-- Take care, Signor, that I do not wound you.

You wear the munitions of love upon your head.  
Two little curls are visible upon your brow,  
If you look up, you're done for.

<sup>103</sup> Joseph Marx, "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2," Score, Wien: Universal Edition, 2018, 11.

The poetry of “Am Fenster” is told from two perspectives: from a man looking up at a window to a beautiful woman and from the woman looking down. The man begins enchanted by the woman and her beautiful hair. The woman responds with a warning to the man that if he looks up, he is done for.

“Am Fenster” features a binary form with each section corresponding to the two characters in the poetry. The A section begins with a two-bar introduction in E major. Repeating figures of rising eighth notes with a triplet on the second beat pervades the entire A section. These consistent, rising *sempre legato* eighth notes represent the man looking upwards towards the window and the motif of a rising fourth is very common in the A section. [See Figure 3.25]

Figure 3.25, “Am Fenster” mm. 1-4, Joseph Marx<sup>104</sup>

The musical score for measures 1-4 of "Am Fenster" by Joseph Marx is presented. The key signature is E major (three sharps) and the time signature is 4/4. The vocal line (Gesang) is marked "Ruhig. (doch nicht schleppend) mp" and "cresc.". The piano accompaniment (Piano) is marked "p sempre legato" and "mp". The lyrics are "Ich hab' em-por ge-se-hen und ge-". The piano part features a rising eighth note motif with a triplet on the second beat, which is highlighted in the first three phrases.

Important words are highlighted with this rising fourth motif in the first three phrases: “gesehen” (“looked”) in m. 4, “Fenster” (“window”) in m. 6, “Sonne” (“sun”) in m. 8, “die Brust” (“breast”) in m. 11, and “vor gelehnt” (“leaning out”) in m. 13. At the mention of the woman in m. 11, the texture is thickened through full right hand chords

<sup>104</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 12.



and his excitement is increased through the dotted figures on the first beats as well as a forte dynamic. In m. 14, the harmonies descend down delicately with flowing triplet eighth notes as he sings of her beautiful hair—“schöne Haar.” A *molto rit. e decrescendo* marking ends his desirous descriptions as the two-bar opening motive transitions into the B section in m. 21.

The mood abruptly shifts to the animated warning from the woman in m. 21. Marx indicates *Etwas belebter und mit Humor (doch nicht schnell)* (somewhat moving and with humour, but not fast) to capture her fiery and cheeky response. A sudden change to 4/4 with *marcato* repeated eighth-notes in the accompaniment supports the vocal line. “Signor” is appropriately set with a sixteenth note and eighth note, giving stress to the latter half of the word, and the snappy dotted figures are mimicked in the left hand of the piano.<sup>105</sup> Her animated speech is shown through her leaping vocal line, and multiple tempo indications help to capture a fluid and natural speech rhythm. [See Figure 3.26] The tempo is broadened substantially beginning in m. 25 with markings of *zurückhalten* (held back), *langsamer* (slower), and *decresc. e rit* as she lingers on “blickst du empor” (“if you look up”). Here, the upward flourish in the piano reflects his upward gaze. She playfully ends with a freely delivered “so ist’s um dich geschehn” (“you’re done for”) as she does not believe that he can resist her if he looks up. The piano postlude returns to the rising motive in E major.

---

<sup>105</sup> This follows the natural speech-rhythm of how “Signor” is said in Italian—with the emphasis on the second syllable.

Figure 3.26, “Am Fenster” mm. 18-24, Joseph Marx<sup>106</sup>

*molto rit. e decresc.* *mf* *a tempo* *a tempo* *p molto rit. e decresc.* *marcato* *cresc.*

Veil - chen-kranz. Gib acht, Signor, daß ich dich

*schnell* *breiter werden* *wieder etwas belebter* *poco rit.* *mp*

nicht verwun-de. Du trägst der Lie - be Waffen auf dem Haupt. Zwei

*decresc.* *mp* *cresc.*

## #15, DIE VERLASSENE

Sonst plaudert' ich mit Euch -- die Zeit entfloh,  
 Jetzt bin ich nicht mehr werth, Euch nur zu sehn.  
 Wenn wir uns damals trafen irgendwo,

Senkt' ich die Augen und mein Herz war froh.  
 Jetzt, da mir Eure Liebe ward entrissen,  
 Senk' ich die Augen, die der Tod wird schließen.  
 Jetzt, da mir ward entrissen all mein Heil,

Senk' ich die Augen -- Sterben ist mein Theil.

## THE FORSAKEN ONE

Formerly I chatted with you -- time passed,  
 Now I am no longer worthy even to look at you.  
 Back then, when we used to run into each other  
 somewhere

I would lower my eyes and my heart was glad.  
 Now that your love has been torn from me,  
 I lower my eyes, which shall be closed by death.  
 Now that all my well-being has been torn from  
 me,

I lower my eyes -- it is my lot to die.

Sung by a middle female voice, “Die Verlassene” is a woman telling her story of  
 lost love. When they would meet and talk she would lower her eyes and she was happy.

<sup>106</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 13.

Now that she has lost his love she lowers her eyes to be closed by death. With her happiness taken from her, she wishes to die.

“Die Verlassene” features a repeating accompanimental pattern from the piano in 3/4 throughout the song. Eighth-note triplets that settle on a sustained second beat are supported by steady quarter notes in the left hand which are often falling in a stepwise motion. After a two-bar introduction, the singer’s opening phrase ascends up to, and suspends on, D $\flat$  on the word “Euch” (“you”) as the hopeful peak of the phrase. For the end of the phrase, “Die Zeit entflo $\text{h}$ ” (“time passed”) brings the vocal line back down to F hopelessly. [See Figure 3.27] Her second and third phrases—starting in mm. 6 and 9 respectively—feature the same suspended peak of the phrase which fall back down in sadness. In m. 13 the descending eighth-note pattern in the left hand of the piano is broken while the dynamic level grows with a *cresc.* marking. The word “Augen” (“eyes”) ascends to the singer’s highest note in the song (F), and instead of the expected tragic descent, the second half of the phrase maintains her happiness with a suspension on “fro $\text{h}$ ” (“glad”).

Figure 3.27, “Die Verlassene” mm. 1-5, Joseph Marx<sup>107</sup>

The image shows a musical score for the song "Die Verlassene" by Joseph Marx, measures 1-5. The score is written for voice (Gesang) and piano (Piano). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal line begins with a two-measure introduction, then enters with the lyrics "Sonst play - dert ich mit Euch - die Zeit ent-floh,". The piano accompaniment features a repeating pattern of eighth-note triplets in the right hand and steady quarter notes in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano) and *cresc.* (crescendo), and tempo/style markings like "Etwas bewegt. (fließend)" and "decresc." (decrescendo). The vocal line has a suspended note on "Euch" and a descending line on "die Zeit ent-floh,".

<sup>107</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 14.

The following two measures return back to her grief. The descending chromatic line of the right hand triplets (G $\sharp$ —G $\flat$ —F) is highlighted by accents while both the tempo and dynamics recede. “Jetzt” (“now”) in m. 19 is in isolation, separated by quarter note rests, to heighten the contrast between the hopeful past and her current state. The text, “senk ich die Augen” (“I lowered my eyes”) returns in m. 23. However, unlike its previous rising motion in mm. 13 and 14, her eyes sink downwards to the grave with a descending vocal line. [See Figure 3.28]

Figure 3.28, “Die Verlassene” mm. 20-24, Joseph Marx<sup>108</sup>



The opening figure returns in m. 27, this time with an isolated “Jetzt.” A crescendo leads to her final emphatic repetition of “senk ich die Augen” which is emphasized by a dramatic slowing of tempo (*langsamer und frei im Vortrag*) (slower and free in delivery). Her hopelessness is finalized in the ending words, “ist mein Teil” (“it is my lot”) as if it is her fate to die. The chromatic lowering of the C $\flat$  on “mein” increases the downward pull towards her final and dramatic lowest note of B $\flat$ . What follows is a

<sup>108</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 15.

repeating dotted figure in the piano that outlines F in the right hand, creating a dirge-like reverberation of Bb minor.

#### #16, NIMM DIR EIN SCHÖNES WEIB

Nimm dir ein schönes Weib, doch schön mit  
Maßen,  
Zu große Schönheit weckt dir Scheu und  
Bangen.  
Und nimm sie ja recht fügsam und gelassen,  
Schlank um die Mitte, schmiegsam wie die  
Schlangen.  
Mußt du ihr dann ein [Röckchen]<sup>1</sup> machen  
lassen,  
Wirst du mit wen'ger Seid' und Futter langen,  
Und wenn du sie umarmst, ist dir zu Mute,  
Als hieltst du einen Blumenstrauß umfassen.

#### TAKE A BEAUTIFUL WIFE

Take a beautiful wife, but beautiful in  
moderation;  
Too great a beauty will only awaken awe and  
anxiety within you.  
And take one that is nicely docile and equable,  
Slender about the middle, supple as a snake.  
  
If you then need to have a skirt made for her,  
  
You will get away with less silk and lining,  
And when you embrace her, you will think  
That you are holding a bouquet of flowers in  
your arms.

“Nimm dir ein schönes Weib” is a poem infused with a great deal of humour.

Take a beautiful wife, but be careful that she is not too beautiful. Make sure that she is docile and agreeable while also skinny, yet supple. If she is thin, you'll save on fabric! When you embrace her, you will think you are holding a bouquet of flowers. Heyse uses obviously offensive statements in a careless fashion to humorously advise one in finding an unobtainable beauty. The result is a more light-hearted poem that provides a change from the previous serious and sentimental subject matter.

Marx models much of the musical structure of “Nimm dir ein schönes Weib” after the thirteenth song in the set, “Wie reizend bist du.” Set in Gb major, “Nimm dir ein schönes Weib” follows similar phrase structure with the repeated eighth-note accompanimental figure. However, it pushes the sentimental attitude of “Wie reizend bist

du” to humorous extremes. Phrase endings taper off with a slowing of tempo, but much more emphatically. The song begins in the same way with an offbeat entrance from the singer above repeating eighth-note chords from the piano. The repeated chords are emphasized dramatically with *tenuti*, forming a heavy-handed texture. In m. 3, the tempo of the second phrase is slowed with *zurückhalten* (held back) and *rit.*, drawing attention to “Scheu und Bangen” (“shy and anxious”). Measure 5 begins the opening figure once more in *a tempo* but with the vocal line up a third. “Gelassen” (“composed”) is gently coloured with a decrescendo in m. 6 to soften the word. In m. 8, the word “Schlangen” (“snake”) is humorously accentuated by a dramatic chordal flourish from the piano. The two-bar phrase beginning in m. 9 leads directly into the following phrase which begins as a repetition transposed up a step. The abundance of crescendi and decrescendi in the piano part create an overactive rubato that adds to the sarcasm and humour. [See Figure 3.29] Measure 13 begins a broadening texture that builds to the climactic ending. The *molto rit. e cresc.* and *breiter werden* in m. 14 dramatically expand to her final emphatic phrase which ends triumphantly on “umfassen” (“hold”). The postlude features obvious repetitions of Gb major, each one slower than the last until a final, overly dramatic, drawn out Gb chord.

Figure 3.29, “Nimm dir ein schönes Weib” mm. 7-12, Joseph Marx<sup>109</sup>

Mit - te, schmiegsam wie die Schlangen. Mußt du ihr dann ein Röckchen  
 machen las - sen, wirst du mit wen'ger Seid' und Fut - ter lan - - gen,

### #17, VENETIANISCHES WIEGENLIED

[Nina ninana] will ich dir singen.  
 Um Mitternacht hörst du ein Glöckchen klingen -  
 Nicht mein ist diese Glocke, die wir hören.  
 Santa Lucia wird sie wohl gehören.  
 Santa Lucia gab dir ihre Augen,  
 Die Magdalena ihre blonden Flechten,  
 Die Engel schenkten ihre Farben, Kindchen,  
 Die heil'ge Martha ihr holdsel'ges Mündchen,  
 Ihr Mündchen süß von Florentiner Schnitte;

O sag, wie fängt die Liebe an, ich bitte!  
 Sie fängt mit Musik und Geigen an,  
 Und endigt mit den kleinen Kindern dann;  
 Sie fängt wohl an mit Singen und mit Sehnen,  
 Und hört dann auf mit Jammern und mit Tränen.  
 [Nina ninana] will ich dir singen [Nina ninana  
 nana]

### VENETIAN LULLABY

[Nina ninana] I shall sing to you.  
 At midnight you shall hear a little bell ringing -  
 This bell that we hear does not belong to me,  
 It likely belongs to Santa Lucia.  
 Santa Lucia gave you her eyes,  
 Magdalen, her blonde tresses,  
 The angels gave their colours, child,  
 Martha, her lovely little mouth,  
 Her sweet little mouth, cut after the Florentine  
 pattern;  
 Oh tell me, please, how love begins!  
 It begins with music and violins,  
 And ends with the little children then;  
 It begins with singing and longing,  
 And ends then with lamenting and with tears.  
 [Nina ninana] I shall sing to you [Nina ninana  
 nana]

<sup>109</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 16-17.

“Venetianisches Wiegenlied” is a gentle lullaby sung by a mother to her child. The text bears traditional Italian elements through religious imagery. The mother sings that her child will receive heavenly gifts. Saint Lucia will give the child her eyes; Mary Magdalen will give her hair; the angels will give their colours; and Martha will give her mouth. The lullaby ends with a solemn proverb on love: love begins with music, singing, and longing, and ends with lamenting and tears.

“Venetianisches Wiegenlied” loosely follows a ternary form. The A section features a rocking triadic figure from the piano that repeats every measure with a dotted rhythm on the second beat. A rocking lullaby is created with the undulating piano that is akin to a Venetian boat song.<sup>110</sup> The two-bar introduction presents the legato rocking figure, outlining the A-major tonic. The mother emerges from the texture in m. 3 with soft, comforting singing on tuneful syllables: “Nina ninana.” [See Figure 3.30]

Figure 3.30, “Venetianisches Wiegenlied” mm. 1-3, Joseph Marx<sup>111</sup>

She sings of the ringing bell (“Glöckchen klingen”) in mm. 6 and 7 which is represented by the sudden forte chords in mm. 9 and 10. In m. 13 when she sings of Saint Lucia, the

<sup>110</sup> The same rocking motion appears in many songs and music of Venice. A famous example is Mendelssohn’s “Venetian Boat Song” for solo piano.

<sup>111</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 18.



texture and dynamic grow larger while the left hand features wide-leaping running eighth notes. A diminution of the dotted rhythm in mm. 15 and 16 as well as a *rit. e decresc.* transition into the B section which begins in m. 17.

The B section resembles a solemn prayer in F major with a thinner texture and contrapuntal accompaniment. The singer's phrases are two measures in length, each having an arching shape and ending with a slowing of tempo. The gifts that each saint gives her child are emphasized by being the peaks of phrases and feature a falling interval: "Augen" ("eyes") in m. 18, "Flechten" ("tresses") in m. 20, "Farben" ("colours") in m. 22, and "Mündchen" ("little mouth") in m. 24. [See Figure 3.31] The end of the final phrase of the B section is elided with the return to the A section in m. 26, bringing the tonality firmly back to A major.

Figure 3.31, "Venetianisches Wiegenlied" mm. 16-20, Joseph Marx<sup>112</sup>

The musical score for "Venetianisches Wiegenlied" mm. 16-20 by Joseph Marx is presented in two systems. The first system (mm. 16-18) is marked *fließend (etwas bewegter)*. The vocal line begins with "San-ta Lu-ci-a gab dir ih-re Au-gen,". The piano accompaniment features wide-leaping eighth notes in the left hand. The second system (mm. 19-20) is marked *(etwas langsamer)*. The vocal line continues with "die Mag-da-le-na ih-re blon-den Flech-ten,". The piano accompaniment includes dynamic markings such as *p cresc.*, *cresc.*, *cresc. e rit.*, and *mf*.

<sup>112</sup> Joseph Marx, "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2," Score, Wien: Universal Edition, 2018, 19.

The return of the opening figure in m. 26 broadens in mm. 28 and 29 as the listener wishes to know how love begins: “o sag, wie fängt die Liebe an, ich bitte!” As she sings her proverb on love, the texture is thinned to offbeat quarter notes in the left hand. In m. 35, “mit Singen und mit Sehnen” (“with singing and with longing”) is appropriately coloured with *sempre legato* as well as a substantial expansion of tempo: *zurückhalten* (held back) and *cresc. e molto rit.* The concluding phrase of her proverb (ends with lamenting and tears) is shown by the solemn chords in m. 37 and the dramatic minor second on “Tränen” (“tears”) from F $\sharp$  to E. Here, Marx opts to use the Italian marking, *sospesa* (suspend) to suspend on the sorrow. [See Figure 3.32] The original poetry does not end with a repetition of the opening line; Marx adds it as a final coda. The opening A-major phrase is repeated in rising registers with the marking, *bis zum Schluß langsamer und leiser werden* (until the end, slower and quieter).

Figure 3.32, “Venetianisches Wiegenlied” mm. 36-38, Joseph Marx<sup>113</sup>



<sup>113</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2,” Score, Wien: Universal Edition, 2018, 21.

## Conclusion

Joseph Marx's *Italienisches Liederbuch* effectively displays his bold and expressive musical style. Elements of his broad, orchestral textures can be seen in songs such as "Liebe" and "Die tote Braut" while more delicate musical writing is displayed in "Am Brunnen" and "Die Liebste spricht." The collection of seventeen songs shows Marx's ability to convey a wide range of emotions from humour to tragic loss. Based on the analyzed musical examples, one can also see a continuation of Hugo Wolf's musical style in Marx's declamatory text setting and expansive harmonic language. This song guide provides a resource for singers and pianists to gain a clear understanding of the work. The detailed analysis of how Marx displays the text through his musical writing provides the reader with the tools necessary to deliver an effective performance. This guide serves as an exploration of Marx's rich harmonic language and expressive musical writing, and promotes the significance of his contributions to German Lieder.

## Chapter 4: Conclusion

The goal of this monograph is to explore the music of Joseph Marx, specifically his songs for voice and piano. Despite being an influential musical figure in Austria at the beginning of the twentieth century, Joseph Marx's popularity following his death in 1964 greatly declined. His significant contribution to German Lieder and his complex musical style merit exploration and careful study.

As a strong supporter of tonal music at the beginning of the twentieth century, Joseph Marx was often overlooked in favour of composers utilizing new compositional techniques. Explorations of atonality and twelve-tone composition became prominent in the works of many composers (Schoenberg, Berg, Webern, and others). The Second Viennese School's exploration of expanded tonality, and eventually atonality and serialism, contributed to both the decline in the number of composers of traditional harmony as well as their popularity. Composers such as Hans Pfitzner, Alexander von Zemlinsky, and Joseph Marx were labelled traditionalists, and newer compositional techniques had gained popularity by the mid-twentieth century.

Joseph Marx built and expanded upon traditional harmony without the adoption of atonality in his works. Marx's sensual and emotional style epitomizes a period of high Romanticism and utilizes a bold harmonic language with influences from French Impressionism. His *Italienisches Liederbuch* serves as an example of his wide-ranging style and his talent as a composer of song. Dramatic songs such as "Liebe" and "Die tote Braut" feature orchestrally conceived piano parts with highly expressive vocal lines. As a master of miniatures, Marx's delicate text setting is displayed through songs such as "Am

Brunnen” and “Die Liebste spricht.” Marx’s setting of the German language is often highly syllabic and declamatory, following the natural speech patterns of the language. The equal partnership of singer and pianist creates an expressive means of displaying the text with utmost clarity.

While his *Italienisches Liederbuch* is very specific in terms of musical markings and directions given to the performer, there is much that is left to interpretation in regards to Marx’s musical style. At the forefront of musical interpretation for this set of songs (as well as the entirety of his songs for voice and piano) is a freedom of rhythm and an abundantly flexible rubato. Marx is specific with many markings that indicate rubato (*steigernd*—increasing, *belebend*—lively, *zurückgehen*—receding); however, more minute nuances in pulsation should be observed. Crescendi and decrescendi indicate a manipulation of time as well as dynamics. Phrases often feature an arched shape beginning with a crescendo and ending with a decrescendo. The correct stylistic approach is to press forward toward the top of the phrase with an implied ritardando towards the end. This basic phrasing is exaggerated in the songs of Marx as the indulgent musical writing permits these freedoms. An example of this implied rubato through dynamic markings is the opening phrase of “Die Verlassene,” [See Figure 4.1] The singer’s “ich mit Euch” (“I with you”) presses forward slightly before an implied ritardando on “Zeit entfloß” (“time passed”).

Figure 4.1, “Die Verlassene” mm. 1-5, Joseph Marx<sup>114</sup>

The musical score for "Die Verlassene" by Joseph Marx, measures 1-5, is presented. The score is for voice (Gesang) and piano (Piano). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo marking is "Etwas bewegt. (fließend)". The dynamics are marked "mp" (mezzo-piano) and "cresc." (crescendo). The lyrics are "Sonst play - dert ich mit Euch - die Zeit ent-floh." The vocal line features a portamento (glissando) between the notes "dert" and "ich". The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

The liberation from strict time is also implied from the tempo markings for each song. Marx does not indicate numerical tempo markings throughout the set of songs and instead uses nebulous tempo indications: *Etwas bewegt* (somewhat moving), *Ruhig, doch nicht schleppend* (calm, but not dragging). He also enforces the use of a free tempo in many of his markings: *Bewegt und frei im Vortrag* (moving and free in delivery). These tempo suggestions are meant to help the performer convey a feeling that the poetry communicates and are never bound to consistently strict pulsation. Markings of *A tempo* indicate a return of an idea rather than an exact return of tempo.

Indulgence in the musical style is also represented heavily the vocal writing, specifically in regards to vocal portamento. While the use of portamento is marked in many places within the set of songs, Marx's lush musical writing permits a more liberal use of the vocal technique. While it should be reserved for the most emotionally rich moments within the music, portamento is an important tool to be used by the vocalist. A notable example is the final vocal moments of "Ständchen." For the upward octave leap

<sup>114</sup> Joseph Marx, "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2," Score, Wien: Universal Edition, 2018, 14.

of “Ach im Traum (“Ah in your dreams”) a rich, upward portamento is expected. [See Figure 4.2]

Figure 4.2, “Ständchen” mm. 21-24, Joseph Marx<sup>115</sup>



Freedom of expression and emotional indulgence are magnified in the Lieder of Joseph Marx. Only through the expressive use of rubato, tempo, musical direction, and vocal technique may performers convey Marx’s musical style effectively.

This study promotes the significance of Joseph Marx as a contributor to German Lieder. As a composer whose works have unjustifiably been underrepresented in academic scholarship, this monograph serves to draw attention to a significant musical figure. It provides a comprehensive guide to the Lieder of Joseph Marx for both singers and pianists, and fills a gap that existed in the study of twentieth century art song.

<sup>115</sup> Joseph Marx, “Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1,” Score, Wien: Universal Edition, 2018, 8.

## Bibliography

- Arvin, Gary from Joseph Marx. "Songs of Joseph Marx, Medium Voice." Score. 1992. Hal Leonard Publishing Company.
- Beaumont, Antony. "Zemlinsky, Alexander." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 19, 2016, <http://oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/30919>.
- Black, Leo. "A Spirit Awake: Joseph Marx at 51." *The Musical Times* (Spring, 2015). Accessed May 28, 2016. *JSTOR Online*.
- Brown, Lesley-Ann. *The German Lied after Hugo Wolf: From Hans Pfitzner to Anton Webern*. Oxford: Peter Lang, 2015.
- Franklin, Peter. "Pfitzner, Hans." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 3, 2017, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/21537>.
- Gerhardt, Elena. "Strauss and His Lieder." *Tempo, Richard Strauss Number*, no. 12 (Summer, 1949): 9-11. Accessed May 12, 2016. *JSTOR Online*.
- Gilliam, Bryan and Charles Youmans. "Strauss, Richard." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 12, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/40117pg8>.
- Gorrell, Lorraine. *Discordant Melody: Alexander Zemlinsky, His Songs, and the Second Viennese School*. Connecticut: Greenwood Press, 2002.
- Hachmeister, Gretchen L. *Goethe's "Italian Journey" and Its Reception by Eichendorff, Platen, and Heine*. Rochester: Camden House, 2002.
- Haydin, Berkant. "Joseph Marx: Master of Musical Impressionism." Accessed August 28, 2018. [www.joseph-marx.org/documents/biography-new.html](http://www.joseph-marx.org/documents/biography-new.html).



Helmetag, Charles H. "Paul Heyse." *Nobel Prize Laureates in Literature, Part 2*, Gale, 2007. Dictionary of Literary Biography Vol. 330. *Literature Resource Center*. Accessed October 8, 2018.  
<http://link.galegroup.com/apps/doc/H1200013142/LitRC?u=lond95336&sid=LitRC&xid=8b93f812>.

Jefferson, Alan. *The Lieder of Richard Strauss*. New York: Praeger Publishers, 1971.

\_\_\_\_\_. "Joseph Marx: Master of Romantic Impressionism." Accessed May 28, 2016. <http://www.joseph-marx.org/en/>.

\_\_\_\_\_. "Joseph Marx Society." Accessed May 28, 2016. <http://www.joseph-marx-gesellschaft.org/>.

King, Henry Safford. "In Defense of Paul Heyse, Feminist." *The German Quarterly* 9, no. 3 (1936): 91-101.

Koelb, Clayton and Eric Downing. *German Literature of the Nineteenth Century, 1832-1899*. Rochester: Camden House, 2005.

Krause, Ernst. *Richard Strauss: The Man and His Work*. London: Collet's Ltd., 1964.

Kravitt, Edward F. *The Lied: Mirror of Late Romanticism*. New Haven: Yale University Press, 1996.

Marx, Joseph. "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 1." Score. Wien: Universal Edition, 2018.

Marx, Joseph. "Italienisches Liederbuch: nach Gedichten von Paul Heyse, Band 2." Score. Wien: Universal Edition, 2018.

Marx, Joseph. "Japanisches Regenlied." Score. Vienna, Schubert-Haus Verlag, 1911. Accessed October 24, 2018.  
<http://ks4.imslp.info/files/imglnks/usimg/c/cb/IMSLP373713-SIBLEY1802.9108.0518-39087012055754score.pdf>.

Marx, Joseph. "Songs of Joseph Marx, High Voice / Medium Voice." Score. 2006. Hal Leonard Publishing Company.

Meyers, Joseph Kenneth. "The Songs of Joseph Marx." DMA Thesis, University of Missouri at Kansas City, 1972.

Morris, Mark. *A Guide to 20<sup>th</sup>-Century Composers*. London: Methuen London, 1996.

Murray, Deanna Alice. "A Singer's and Teacher's Guide to the Lieder of Joseph Marx." DMA Thesis, University of Arizona, 1997.

Parsons, James. *The Cambridge Companion to the Lied*. Cambridge: Cambridge University Press, 2004.

\_\_\_\_\_. "Paul (Johann Ludwig von) Heyse." *Contemporary Authors Online*, Gale 2003. *Literature Resource Center*. Accessed October 8, 2018.  
<http://link.galegroup.com/apps/doc/H1000045226/LitRC?u=lond95336&sid=LitRC&xid=6b3de90b>.

Ray, David Brian. "Allusions and Influences in Joseph Marx's *Sechs Klavierstücke*." DMA Thesis, University of Memphis, 2010.

Remak, Henry H. "Heyse, Schott and Fontane." *Modern Language Notes* 54, no. 4 (1939): 287-88.

Schollum, Robert from Joseph Marx. "Lieder für Hohe Stimme." Score. Vienna: Universal Publishing #17187.

Shin, Dong Jin. "Hugo Wolf's Interpretation of Paul Heyse's Texts: An Examination of Selected Songs from the *Italienisches Liederbuch*." Ph.D. diss., University of North Texas, 2010. Accessed October 15, 2018. <https://www-lib-uwo-ca.proxy1.lib.uwo.ca/cgi-bin/ezpauthn.cgi?url=http://search.proquest.com.proxy1.lib.uwo.ca/docview/863478068?accountid=15115>.

Walton, Chris. "Schoeck, Othmar." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, Accessed May 19, 2016,

<http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/25018>.

Werba, Erik. *Joseph Marx, eine Studie*. Wien: Verlag der Oesterreichischen Musikzeitschrift, 1964.

Williamson, John. *The Music of Hans Pfitzner*. Oxford: Clarendon Press, 1992.

Wolf, Hugo. "Italienisches Liederbuch." Leipzig: C.F. Peters Corporation. Accessed October 18, 2018. [http://ks.imslp.net/files/imglnks/usimg/2/2a/IMSLP22875-PMLP52342-Wolf\\_-\\_Italienisches\\_Liederbuch\\_\(Book\\_2\).pdf](http://ks.imslp.net/files/imglnks/usimg/2/2a/IMSLP22875-PMLP52342-Wolf_-_Italienisches_Liederbuch_(Book_2).pdf).

Youmans, Charles. *The Cambridge Companion to Richard Strauss*. Cambridge: Cambridge University Press, 2010.

## Appendix 1: Recital Program April 2015

April 9, 2015

8 p.m., von Kuster Hall

Caleb Mora, *piano*

Fünf neue Kinderlieder, op. 142

*Wiegenlied*

*Schwalbenmütterlein*

*Maria am Rosenstrauch*

*Klein-Evelinde*

*Bitte*

Max Reger  
(1873-1916)

**Tora Klassen, *soprano***

Letzte Blätter, op. 10

1. Zueignung

2. Nichts

3. Die Nacht

8. Allerseelen

Richard Strauss  
(1864-1949)

Cäcilie, op. 27, no. 2

**Morgan Traynor, *mezzo-soprano***

**- Intermission -**

Sapphische Ode, op. 94, no. 4

Immer leiser wird mein Schlummer, op. 105, no. 2

Wie Melodien zieht es mir, op. 105, no. 1

Alte liebe, op. 72, no. 1

Johannes Brahms  
(1833-1897)

**Morgan Traynor, *mezzo-soprano***

Selige Nacht

Nocturne

Maienblüten

Es zürnt das Meer

Die Elfe

Valse de Chopin

Joseph Marx  
(1882-1964)

**Tora Klassen, *soprano***

## Appendix 2: Recital Program March 2016

March 3, 2016

8 p.m., von Kuster Hall

Caleb Mora, *piano*

### Cigánské Melodie, Op. 55

Antonín Dvořák  
(1841-1904)

*Má píseň vroucně láskou zní  
Aj! Kterak trojhranec můj přerozkošně zvoní  
A les je tichý kolem kol  
Když mne stará matka zpívat, zpívat učívala  
Struna naladěna, hochu, toč se v kole  
Široké rukávy a široké gatě  
Dejte klec jestřábu ze zlata ryzého*

**Cristina Pisani, soprano**

*O, нет, молю, не уходи*, Op. 4, No. 1  
*O, не грусти*, Op. 14, No. 8  
*Въ молчаньи ночи тайной*, Op. 4, No. 3

Sergei Rachmaninoff  
(1873-1943)

**Morgan Traynor, mezzo-soprano**

**- Intermission -**

Sonata for Violin and Piano No. 1 in A major, Op. 13  
*Allegro molto*  
*Andante*  
*Allegro vivo*  
*Allegro quasi presto*

Gabriel Fauré  
(1845-1924)

**Danièle Jones, flute**

## Appendix 3: Recital Program March 2017

March 16, 2017

8 p.m., von Kuster Hall

Caleb Mora, *piano*

Präludium und Fuge

Joseph Marx  
(1882-1964)

Histoires Naturelles

*Le Paon*

*Le Grillon*

*Le Cygne*

*Le Martin-Pêcheur*

*La Pintade*

Maurice Ravel  
(1875-1937)

**Marjorie Maltais, *mezzo-soprano***

**- Intermission -**

Ballade für Klavierquartett

Joseph Marx  
(1882-1964)

**Eduardo Palatini Somenzi Semencio, *violin***

**Jeffrey Komar, *viola***

**Amanda Quick, *cello***

## Appendix 4: Recital Program April 2018

### The Songs of Joseph Marx and the *Italienisches Liederbuch*

April 30, 2018

6 p.m., von Kuster Hall

Caleb Mora, *piano*

Bethany Hynes, Jennifer Cyr, *soprano*

Amanda Weatherall, *mezzo soprano*

#### Italienisches Liederbuch

*Liebe*

*Ständchen*

*Der Dichter*

*Am Brunnen*

*Die Liebste spricht*

*Abends*

*Die Lilie*

*Wofür*

*Sendung*

*Es zürnt das Meer*

*Die Begegnung*

*Die tote Braut*

*Wie reizend bist Du*

*Am Fenster*

*Die Verlassene*

*Nimm dir ein schönes Weib*

*Venetianisches Wiegenlied*

Joseph Marx

(1882-1964)

Text by Paul Heyse

(1830-1914)

## Curriculum Vitae

<b>Name:</b>	Caleb Mora
<b>Post-secondary Education and Degrees:</b>	Wilfred Laurier University 2007-2011, B.Mus.  University of Western Ontario 2012-2014, M.M.  University of Western Ontario 2014-2018, D.M.A.
<b>Related Work Experience:</b>	Teaching Assistant University of Western Ontario 2012-2018